

كردان الأخبار

BRIEFS

rat Stronghold Falls
Palestinian fighters who are based in the West Bank...

Incident in Aegean
Protesters in Turkey on Thursday demanded the withdrawal of Turkish warships...

Yugoslav Heat Wave
At least 26 people have died in a heat wave in Yugoslavia...

Return to Managua
Nicaragua's most prominent politician, Edén Pastora...

Meese Job Grows
White House aides have assembled a list of potential nominees...

Mount Rushmore
A runaway forest fire that swept through the area...

EL UPDATE
Thousands of travelers experienced lengthy delays...

Delays Italian Flight
Thousands of travelers experienced lengthy delays...

Travel by Blind Fought
Approved U.S. regulations may help blind travelers...

Are Safe, Agency Says
The U.S. Coast Guard says that the waters around...

Salinas Has Lead In Mexico Opposition Sees Electoral Fraud

MEXICO CITY — The governing Institutional Revolutionary Party claimed victory Thursday in Mexico's presidential election...

Three of the opposition candidates accused the government of fraud. Interior Secretary Manuel Bartlett Díaz went on national television to reject the allegations.

Jorge de la Vega Domínguez, president of the Institutional Revolutionary Party, announced "a crushing legal and incontestable victory" for Mr. Salinas...

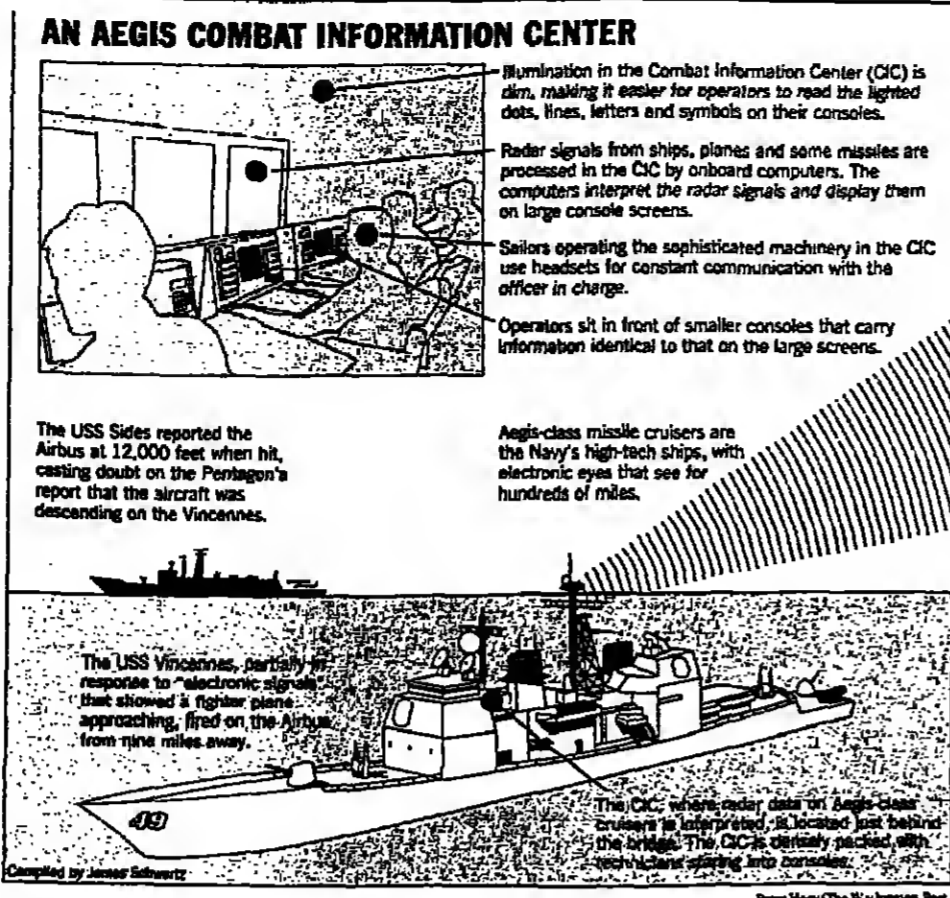
Commission members from the National Action Party said that 12 of their supporters were arrested in the central state of Guanajuato...

President Miguel de la Madrid's six-year term ends Dec. 1. The Mexican Constitution bars his reelection.

Petra Hernández, a reporter for the Monterrey daily El Norte, said her paper had a picture of an 8-year-old boy who voted with his father's voting card.

2 Beaches in N.Y. Shut for a Day by Wave of Pollution
LIDO BEACH, New York — More than 15 miles of heavily used ocean beach on Long Island...

Thousands of swimmers were ordered from the surf on the island's south shore. It was the first time in 12 years that these beaches have been closed.



AN AEGIS COMBAT INFORMATION CENTER. Illumination in the Combat Information Center (CIC) is dim, making it easier for operators to read the lighted dots, lines, letters and symbols on their consoles.

The USS Sides reported the Airbus at 12,000 feet when hit, casting doubt on the Pentagon's report that the aircraft was descending on the Vincennes.

Aegis-class missile cruisers are the Navy's high-tech ships, with electronic eyes that see for hundreds of miles.

The USS Vincennes, partially in response to "electronic signals" that showed it might be approaching, fired on the Airbus from nine miles away.

The CIC interprets radar data for Aegis-class cruisers. The CIC is centrally located, with each station displaying its own data.

Compiled by James Schwartz. Four Hours/The Washington Post

Aegis System Is Target Itself Some Say Missile System Misses More Than It Hits

By Philip J. Hilts. WASHINGTON — The Aegis electronic combat missile system, which was used to track and destroy an Iranian passenger jet on Sunday, has itself been a target in Washington ever since the high-tech, high-cost system was sketched out 20 years ago.

Representative Denny Smith, Republican of Oregon, said he believed the system was at least partly at fault for misidentification of the Iranian airliner as an F-14 fighter.

Mr. Smith said the error in shooting down the Iranian airliner fit a pattern and that the situation was "predictable given the history of the Aegis tests."

In the 1984 tests, the navy reported hitting 10 of 11 targets, including difficult-to-track, sea-skimming missiles.

But the forthcoming GAO report, a congressional side said, criticizes the Aegis testing, saying that those operating the system knew how many targets were coming, from where, and they never had more than two to cope with.

U.S. Experts In Rebuff to Reagan, Senate Doubt Iran Will Order Fast Reprisal

By Stuart Auerbach. WASHINGTON — The Senate has handed President Ronald Reagan a major setback as Republican lawmakers, under election-year pressure, switched their votes to help pass a plant-closing notification bill by a veto-proof margin of 72 to 23.

The vote Wednesday for the measure, which would require companies to give workers 60 days' notice of plant closings or major layoffs, came a month after the Senate failed to override Mr. Reagan's veto of sweeping trade legislation because it contained a similar provision.

Nineteen Republicans — many of them running for re-election this year — and 53 Democrats voted for the bill. As one indication of the political power of the issue, 12 Republican senators who had supported Mr. Reagan's veto of the trade bill last month voted for the plant-closing bill.

U.S. concern about such a coup by Shiite Muslim radicals in Beirut was heightened on Tuesday. Someone alleging to be a member of Islamic Jihad, which is known to have several of the nine Americans being held hostage, told a radio station in Beirut that it planned to kill Terry Anderson, the Beirut bureau chief of The Associated Press.

But on Wednesday the group said it had "postponed" the killing at the request of Hashemi Rafsanjani, the speaker of Iran's parliament, who was recently named supreme military commander.

Despite repeated threats of terrorism against the United States after U.S.-Iranian military clashes in October and April, Iran has not carried out any attacks directly or indirectly, according to the State Department's office on terrorism.

Instead, the main focus of suspected Iranian-backed terrorism has been against Saudi Arabia and Kuwait, which are allied with Iraq in its war against Iran and are also close to the United States.

Threat Against 2 Hostages. A Shiite Muslim group implied on Thursday that it would use two American hostages it holds to avenge the downing of the Iranian airliner.

In a typewritten statement in Arabic, the Revolutionary Justice Organization said the hostages would "be part of a comprehensive response that will make the killers and their partners pay the price."

The statement was delivered to the offices of a Western news agency in West Beirut, accompanied by a photocopy of one of the pages of the passport of an American hostage, Edward Austin Tracy.

Other diplomats, including the Thai foreign minister, Siddhi Satvetila, ASEAN's current chairman, attributed the improved prospects for a settlement in Cambodia to a global détente that major powers are seeking to facilitate domestic economic expansion.

Japan's foreign minister, Sosuke Uno, also endorsed ASEAN's drive for a settlement in Cambodia and indicated that Japan would provide financial support to an international peacekeeping force in police interim Cambodian arrangements.

Indonesia's Mr. Alatas, who will be host to the July 25 Cambodia-Vietnam meeting, said that he hopes for "breakthroughs on some essential and crucial elements."

THE HUSTINGS

Black Leaders Meet With Dukakis. BOSTON (WP) — Governor Michael S. Dukakis held what both sides called a "positive" meeting Wednesday with leaders of national black organizations...

Glenn Suggested for Vice President. WASHINGTON (AP) — President Ronald Reagan's pollster has said that Senator John Glenn, Democrat of Ohio, is "far and away" the strongest choice for the Democratic vice presidential nomination.

Glenn Suggested for Vice President. WASHINGTON (AP) — President Ronald Reagan's pollster has said that Senator John Glenn, Democrat of Ohio, is "far and away" the strongest choice for the Democratic vice presidential nomination.

Advertisement for Baume & Mercier Aldebert watch. Features a detailed image of the watch and text describing its features and availability.

Advertisement for Paris Air Folies. Includes the text 'Mairie de Paris Presents Paris Air Folies' and details about the event on July 9th and 10th.

RACE: Economists Think Next U.S. President Will Put Pressure on Allies

(Continued from page 1) from the budget deficit," which increases pressure for "cutting spending on Alliance relationships," Mr. Schneider said.

Richard O'Brien, chief economist at American Express Bank in London, said that the sheer size of the budget deficit would not allow either candidate much freedom of choice once installed in the White House.

Mr. O'Brien said, "One of the most inviting targets is alliance spending." For that reason, Mr. Hale said, too, burden-sharing policies would develop more quickly if the Democrats were in the White House.

He could envisage future "offset" arrangements under which the Japanese government, for example, would agree to support the dollar, despite exchange rate losses, to twist the arm of Japanese insurance companies to buy U.S. bonds at low interest rates.

At the same time, Mr. Hale said, in meet the Japanese challenge, Republicans as well as Democrats were moving away from free market theories in the direction of greater government intervention to reorganize the industrial structure and strategic trade planning along Japanese lines.

Advertisement for Absolut Vodka. Features a large image of the vodka bottle and the text 'ABSOLUT MAGIC'.

Advertisement for the International Herald Tribune. Includes the text 'Now Printed in the U.S. For Same Day Service in Key American Cities' and contact information.

INTERNATIONAL Herald Tribune

Lighting a Soviet Fire

His economic reforms sputtering, Mikhail Gorbachev decided to wrest at least the promise of real political change from the recent Communist Party conference.

What Democrats Want

The latest product of Democratic harmony calls to mind the old joke about the disgruntled speech writer. Unhappy that his boss took credit for speeches he never even looked at until he delivered them, the speech writer prepared a new one.

Free and Competing

When Richard Roveck, a California marketing specialist, examined the little American flag his son Christian was waving at the Fourth of July parade last year, he saw red.

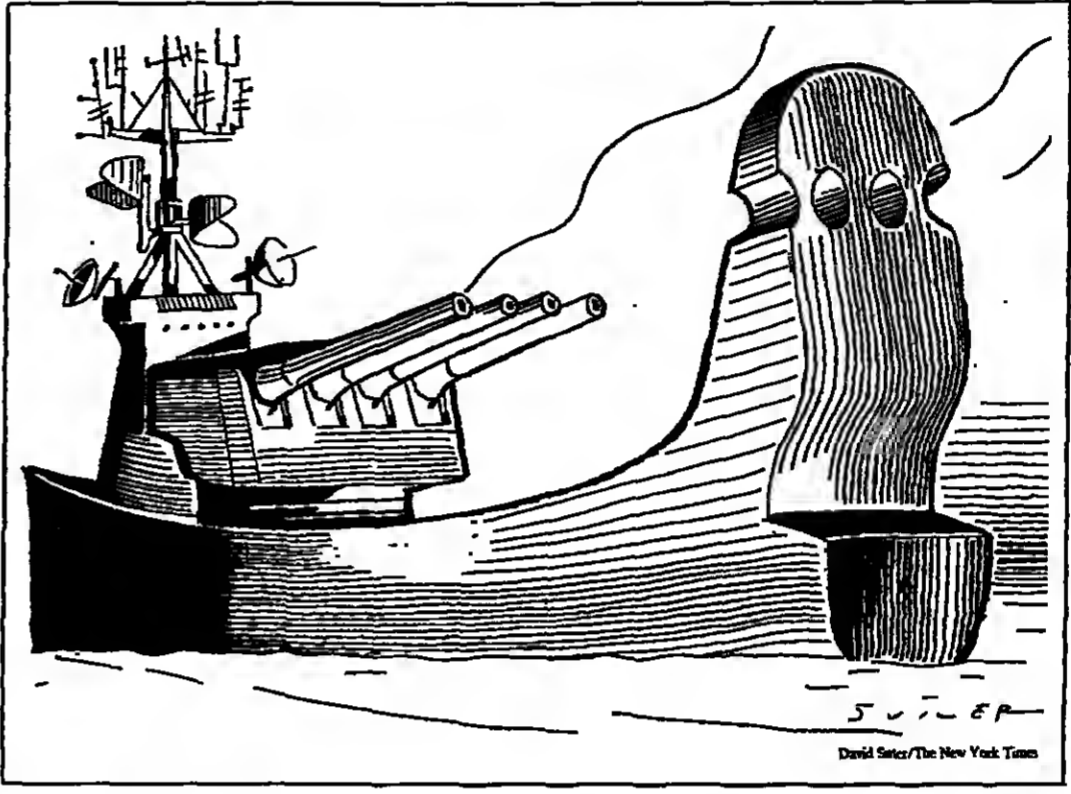
Other Comment

Meese and the Candidates The announcement by Edwin Meese that he will resign shortly as U.S. attorney general, following a special prosecutor's report on his activities, is the latest in a series of episodes that have given the Reagan administration an unenviable reputation for breaches of ethics.

U.S. Gulf Policy Is Adrift Without a Rudder

By Gary Sick

WASHINGTON — The course of U.S.-Iranian relations has been distorted during the past decade by a series of bizarre and improbable events — the seizure of the ship, the taking of American hostages, the Iran-contra affair.



David Sizer/The New York Times

Iraq's Allies Should Now Help End the Tanker War

By Robin Wright

WASHINGTON — Nothing will put Iran Air flight 655 back into the sky, but there is one sure way to avert another tragedy: withdrawing U.S. naval forces from the Gulf.

The Issues Behind the Thai Elections

By Sukhumbhand Paribatra

BANGKOK — The future of Thailand's often tense relations with its Communist neighbors in Indochina and a struggle to control political power in Bangkok have become important background issues in the campaign for the general election this month.

How Bush Could Look Interesting

By George F. Will

WASHINGTON — In the first of two moves to make himself appear bold and interesting, George Bush should say to Ronald Reagan: Mr. President, nominate as Attorney General a man who has served with distinction as a judge and as a solicitor general.

100, 75 AND 50 YEARS AGO

1888: On Imperial Death BERLIN — The physicians report on the illness of the late Emperor Frederick will be published next week. The Imperial consent to its publication has been given.

In the Gulf And a Less

WASHINGTON — In a... the press that affirms human... the factor is not... the factor is not... the factor is not...

In the Fog of W

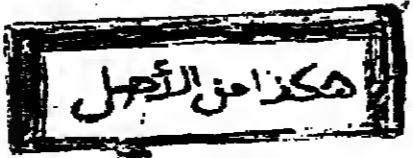
THE one certainty about the... in the Gulf is that... the Gulf is that... the Gulf is that...

GENE

Chinese O The Portr

By Edward A. Gargan... BEIJING — Social unrest is... available as China continues... change its economic and political... structure. Prime Minister Li...

INTERNATIONAL HERALD TRIBUNE JOHN HAY WHITNEY, Chairman 1988-1989 KATHARINE GRAHAM, WILLIAM S. FALEY, ARTHUR OCHS SULZBERGER



In the Gulf, a Fearful Choice And a Lesson for Presidents

By William Safire

WASHINGTON — In armed services slang, "the pucker factor" is the stress that afflicts human beings on full alert. If the factor is missing, the person reacts like a robot, numb to sensitizing tension; if the factor is too high, the person crumples or "puckers" in panic.

Moments after an engagement with Iranian boats, the captain of the cruiser Vincennes made a decision to shoot down an unidentified aircraft he had reason to believe was menacing his ship.

As the plane approached, ignoring repeated warnings and reportedly sending conflicting signals, the officer must have thought of the fate of the frigate Stark in those waters last year: 37 U.S. sailors died, the unwary captain dismissed.

Every 10 seconds brought the unknown aircraft a mile closer. If the plane was hostile, the U.S. ship had already come within the attacker's missile range, the most appropriate defensive missile was to be fired, the officer had to give the order: 290 people aboard a civilian airliner died; the president of the United States apologized.

Some military second-guessers say it should have waited until the suspected attacker turned on its firing radar, and then gambled on being able to hit the plane in the seconds before its missile was launched. Others say that if he had gone by the book, the captain should have fired minutes before the aircraft became such a direct presumed threat.

Life-or-death judgments. When one decries the courageous men make life-or-death decisions on imperfect information, one cannot with hindsight condemn them for the consequences.

In the same way, political second-guessers are saying this proves the United States should never have been in the Gulf in the first place. In one stroke, American forces killed more

In the Fog of War

THE one certainty about the Airbus disaster in the Gulf is that the basic story will change and change. Then it will change again. Which is to say that the fog of war is no thinner in the age of the Aegis radar system than when balloons were the latest in high-tech intelligence gathering. But what is clear is that the critical examination is the complacent belief — an article of faith in certain parts of the Pentagon — that advanced military technology is an aid rather than a hindrance to human judgment. The Airbus incident has implications, perhaps remote but quite real, for hair-trigger strategies of nuclear deterrence. Given the blinding speed and accuracy of missiles (and their dispersion, for profit, to all and sundry), minutes or even seconds now lie between quick decision and disaster.

— Edwin M. Yoder Jr.

GENERAL NEWS

Chinese Officials Drop The Portrait of Peace

By Edward A. Gargan
New York Times Service

BELING — Social unrest is unavoidable as China continues to change its economic and political structure. Prime Minister Li Peng told a meeting of senior security personnel this week.

At the same forum, the Chinese minister of public security, Wang Fang, said riots and "anti-revolutionary activities" were growing in frequency across the country and must be dealt with harshly.

Mr. Wang also said that foreign-invested sabotage had recently increased, although he refused to specify which countries were responsible.

These admissions of social upheaval and of sabotage are remarkable in a country where the leadership takes pains to present a portrait of a society at peace with itself despite occasional publicized incidents of protest or disturbance.

While Chinese leaders have acknowledged the fact of criminal activity — pictures of criminals on the evening news — crime is routinely described as relatively minor and under control. The statements by Mr. Li and Mr. Wang seem to belie these contentions.

Since late 1986, China has had several instances of acute social disturbance, including a wave of student demonstrations that was crushed by the police in January 1987, and a series of violent protests late that year and early in 1988 by Tibetan monks calling for the independence of Tibet from China.

But the Chinese leadership remains aware of the possibility of spreading social unrest as the country's ambitious program of economic restructuring spurs sudden and intense inflation, a recent phenomenon that has unsettled most urban residents who see their already small incomes being rapidly eroded.

Mr. Li's remarks were not reported in full, but brief excerpts were published by Xinhua, the official news agency.

"Li said that deepening the reform will unavoidably cause some 'social upheavals' and sharpen various contradictions," the agency reported.

It added that Mr. Li said, "Organs of public security should be fully prepared to deal with any kind of trouble-making, riots, sabotage and serious crimes."

The prime minister also called for more serious penalties for "crimes harmful to the country's political stability," the press agency said.

Armenian Protest Grips Entire Republic

Reuters

MOSCOW — A general strike in the Armenian capital of Yerevan to back demands for ethnic border changes has spread from Yerevan to the rest of the Armenian Republic, bringing industry and transport almost to a standstill, the government newspaper Izvestia reported on Thursday.

"Today, in Yerevan and across the territory of the entire republic, a considerable part, if not the majority, of industrial and construction enterprises is not working," the paper said.

An Izvestia correspondent reported from Yerevan: "I failed to see a single trolley bus, bus or tram this morning." He said the city subway was operating and was offering free rides at the demand of its workers.

"The city authorities' attempts to

Taiwan National Party Convenes

The acting chairman, Lee Teng-hui, president of Taiwan, delivered the opening address Thursday at the 13th congress of the governing Nationalist Party. He called for speedy political reforms, greater democracy and a more flexible foreign policy.

Japan Welcomes Seoul's Overture to the North

Agence France-Press

TOKYO — Japan welcomed on Thursday a six-point proposal from South Korea for improved relations with North Korea, and called on North Korea for the first time to hold direct official talks with the Japanese.

A government statement called the proposal by President Roh Tae Woo of South Korea "extremely constructive and flexible."

[In Washington, the U.S. State Department welcomed the plan, calling it a "very constructive and forward-looking policy," and expressed hope that North Korea would respond positively. The Associated Press reported.]

Japan hopes that North Korea will pursue inter-Korean dialogue and exchanges "with a similar flexibility," according to the Japanese secretary, Keizo Obuchi.

Susan Chira of The New York Times reported earlier from Tokyo: In announcing the change in policy toward the North, Mr. Roh said Thursday that he would encourage other nations, including the United States, to improve relations with North Korea.

In South Korea, pressure has been growing on Mr. Roh to take steps to bring the two Koreas closer together.

In a nationally broadcast speech Thursday morning, Mr. Roh said that South Korea would encourage its allies to improve relations and to trade with the North. He also said he would allow representatives of South and North Korea to contact each other at international gatherings.

Erchoing student proposals, he called for exchanges between South and North Koreans, including politicians, students, businessmen, journalists and athletes.

"Today the world is entering an age of reconciliation and cooperation transcending ideologies and political systems," Mr. Roh said. "I believe we have now come to a historic moment when we should be able to find a breakthrough toward a lasting peace and unification on the Korean peninsula."

It was not clear how North Korea would respond.

OPINION



LETTERS TO THE EDITOR

'Price List': A Realistic Framework for START Talks

Regarding "During This Pause on START: Time for Rethinking" (Opinion, June 17) by Ivo H. Daalder:

"Would it not be better to consider banning nuclear-armed SLCMs in order to pre-empt further Soviet development of such weapons?" asks Mr. Daalder. Yet he makes this suggestion after having calculated the risks involved in the stationing of vulnerable ICBMs. Sea-launched cruise missiles are much less vulnerable. The goal of American strategic policy remains to be able to launch a nuclear counterattack, and this is what SLCMs do best.

Mr. Daalder makes the point that the "trans-Atlantic bridge" to reinforce Europe in case of war is "likely to be far more vulnerable to Soviet SLCMs than ... to U-boats." This is true, but why not raise the price on their use rather than trying to negotiate them away while not being able to accurately verify their disappearance?

The atomic physicist Leo Szilard suggested a better approach in the early 1960s. He thought of establishing something similar to a "price list" of military targets between the superpowers. An attack on an American city would be met with a counterattack. After sufficient warning, on a similar-sized Soviet city, and vice-versa. On a smaller scale, the same principle could be employed for all targets, not only heavily populated areas.

Present technologies, but even more so the stealth designs that are expected to dominate strategic thinking in the

1990s, make it possible to counter an attack on a reinforcement convoy from the United States to Europe with an attack on, for instance, the Soviet nodal point Minsk. The January 1988 report by the Commission on Integrated Long-Term Strategy, "Discriminate Deterrence," states on Page 30: "The Alliance should threaten to use nuclear weapons not as a link to a wider and more devastating war — although the risk of further escalation would still be there — but mainly as an instrument for denying success to the invading Soviet forces. The nuclear weapons would be used discriminately in, for example, attacks on Soviet command centers or troop concentrations."

This approach would not only provide a realistic framework for future START agreements, it is inexpensive and would confront Mikhail Gorbachev with a real challenge.

JOSEF ERNST, Berlin.

The Task for Filipinos

Regarding "Philippines: Father America Won't Just Fade Away" (Opinion, June 17) by Stanley Karnow:

The writer describes a people with a strong nationalist yearning, but lacking a clear notion of what this means and still clinging to much that is American. Whether this enduring romance with American ways is healthy, or whether it

A Forest-Debt Exchange

Since many of the world's largest forests lie in the world's poorest countries, Western nations could show their commitment to the preservation of these forests by relieving the burden of foreign debt in these countries in return for the setting aside of large woodland areas as wildlife sanctuaries.

DAVID GREEN, London.

Kurt Vonnegut Stopped By — But Let's Not Mention It

By Ann Haskell

BUFFALO, New York — I grew up among the eccentric and well-known, the widely varied bases (or their fame forming a crazy-quilt of accident, accomplishment and real talent. My uncle was Franklin Roosevelt's secretary and my best friend's father was the aide who buckled and unbuckled the president's leg braces whenever he stood up or sat down. Another friend's father, who served with then-Colonel George C.

Marshall, had the power to get us out of school and into Friday afternoon cavalry shows, where we might see Eleanor Roosevelt's horse.

An aunt, married to a foreign consul and dubbed the most beautiful woman in the world by the press corps, had danced with Hitler in Berlin before the war and escaped with Diane von Furstenberg's mother when it began. One uncle, who had drawn a famous Wendell Wilkie political cartoon, was horseboe champion of Virginia, and another, who climbed mountains in Mexico, had photographed the C&O Railroad's poster car.

My grandfather used to walk around the chicken yards practicing Greek with his friend Mr. Acheson, whom he called Dean. And there was Elaine, who worked in our house and who asked us to tell her right away when her beau, Duke Ellington, arrived to take her to hear his music.

When I married, it was into another clan of the famous, near-famous and accidentally famous. They were connected not only to well-known people but to well-known places as well. And if the people and places weren't famous when they encountered them, they became so.

My father-in-law, an inventor of parts for the Pierce Arrow and co-inventor with Valentine Pulsifer of waterproof varnish, had been so poor as a college instructor that, along with some similarly impoverished friends, he got his family out of high-priced Boston in the summer by acquiring an old farm on Martha's Vineyard, then a little-known place. The people on that farm sparked one another's talents and imaginations and eventually even the baby-sitter, the designer Russell Wright, became a household word.

By the time I arrived on the Vineyard scene, it included Roger Baldwin, the founder of the American Civil Liberties Union; Rita and Thomas Hart Benton; a future president of Yale; a young musical couple named Bernstein; the artist Warren Chappell; and the Pulsifers.

When he could finally afford it, my father-in-law returned to his native South Carolina and bought a place called Tidaholm in Beaufort, a town that so appealed to a Union general during the Civil War that instead of burning it down, he made it his headquarters. Tidaholm had housed part of the occupation.

Tidaholm became a frequent haven for the famous, offering respite from pub-

licity, a quiet space to write, a place to recover from the last performance.

The house was as amazing for its mixture of people as for its individual visitors. Producers, actors and intellectuals bid out there, and the list of dinner guests on a given night was wackily random: Shirley Ann Grau, Roger Tory Peterson, the Estey Organ Company's owners, an actress who'd played the lead in "Come Back Little Sheba," and the author of "The Road to Xanadu," for example.

After Natalie Haskell moved into a smaller but imposing old house with her sister, the widow of the governor of New Jersey, and Adam Haskell had died, Tidaholm acquired a fame of its own. The first I knew of it was via my children's urging me to catch a movie called "The Great Santini," which they told me had been made there.

Married in that house, a place I loved, and apprehensive about seeing the old lady peddling her beauty commercially, I resisted until, flipping on the television set one night, I found myself face to face with — our living room! Tidaholm's status switched from Moll Flanders to the Wife of Bath for me.

After that, the house became a star in its own right. As the setting for "The Big Chill," it became so famous that it could retire to private residency again. This time I went to a theater, bought a ticket, and gazed at the screen, enthralled. To the rhythm of Marvin Gaye's "I Heard It Through the Grapevine," I saw the cast come out of a church I knew, ride over a familiar bridge, drive down the road and through our gate.

I watched them watching television in the room where my father-in-law had served daiquiris every evening and dancing around a bedroom the movie makers had turned into a kitchen, saw them upstairs on the sleeping porch and out on the walkway over the marshes.

Other places in my life have been similarly treated. In my federal house in Pennsylvania, where Isadora Duncan had spent her summers, I always wondered if she, too, had gotten splinters in her feet from the foot-wide, red pine floor planks. In a Provençal cottage in a 12th-century village in a country recently seen in "Jean de Florette," I found, during excavations for plumbing, part of an old castle where Jacques de Molay may have been.

What is the point of cooping up to fame? What does this Flaubert's Parrot Syndrome do for me? Doesn't it, in fact, overshadow my own life, overwhelm my own creativity? Kicking the habit won't be easy. But before I quit, have I mentioned that I owned Margaret Bourke-White's camel saddle? That Kurt Vonnegut was here last weekend?

Ann Haskell is a teacher of children's literature and director of the creative writing program at the State University of New York at Buffalo. She contributed this column to The Baltimore Evening Sun.

50 YEARS AGO

1938: No Open Doors

EVIAN — The League of Nations conference on refugees in Evian, France, failed to produce any agreement to help the Jewish refugees fleeing the Nazis.

50 YEARS AGO

1938: No Open Doors

EVIAN — The League of Nations conference on refugees in Evian, France, failed to produce any agreement to help the Jewish refugees fleeing the Nazis.

50 YEARS AGO

1938: No Open Doors

EVIAN — The League of Nations conference on refugees in Evian, France, failed to produce any agreement to help the Jewish refugees fleeing the Nazis.

50 YEARS AGO

1938: No Open Doors

EVIAN — The League of Nations conference on refugees in Evian, France, failed to produce any agreement to help the Jewish refugees fleeing the Nazis.

NYSE Most Actives table with columns: Vol, High, Low, Last, Chg.

Market Sales table with columns: NYSE 4 a.m. volume, NYSE 9 a.m. volume, etc.

NYSE Index table with columns: High, Low, Close, Chg.

Thursday's NYSE Closing logo and text: Via The Associated Press

AMEX Diary table with columns: Class, Prev., High, Low, Close, Chg.

NASDAQ Index table with columns: Close, Prev., High, Low, Last, Chg.

AMEX Most Actives table with columns: Vol, High, Low, Last, Chg.

Dow Jones Bond Averages table with columns: Bonds, Close, Chg.

NYSE Diary table with columns: Class, Prev., High, Low, Last, Chg.

Odd-Lot Trading in N.Y. table with columns: Date, Buy, Sell, % Short.

Dow Jones Averages table with columns: Date, High, Low, Last, Chg.

Standard & Poor's Index table with columns: Industrials, High, Low, Close, Chg.

NASDAQ Diary table with columns: Class, Prev., High, Low, Last, Chg.

AMEX Stock Index table with columns: High, Low, Close, Chg.

Tables include the nationwide prices up to the closings on Wall Street and do not reflect late trades elsewhere.

NYSE Stocks Extend Decline

NEW YORK — Prices on the New York Stock Exchange market closed slightly lower Thursday after a rebound in the dollar and the bond market helped erase most sharp early losses. Trading was moderately active. The Dow Jones industrial average fell 7.47 to close at 2,122.69. The index had fallen more than 20 points in early going before it stabilized and started to cut the deficit around midday. The Dow fell 28.45 on Wednesday. Declines led advances by almost a 3-1 ratio. Volume slowed to 156.1 million shares from 189.6 million shares traded Wednesday. "What seems to be happening is that the market is awaiting some good news on short-term interest rates," said Don R. Hays, director of investment strategy at Wheat, First Securities in Richmond, Virginia. "The rates aren't getting any worse, they're just sitting there," Mr. Hays said. "And until something happens, this market will remain volatile and in the hands of the traders." Mr. Hays said the market will experience "vibrations" like it did Wednesday, but over the near term it should make progress on the upside. Broad-market indexes showed slight declines. The New York Stock Exchange composite index slipped 0.14 to close at 153.62. Standard & Poor's 500 stock index fell 0.24 to 271.78. The price of an average share lost 3 cents. "Right now, with so many investors on the sidelines, the traders will be spooked by every little move in the dollar," Mr. Hays said. "But we expect other investors to move back in and take control over the next two weeks. Until then, we are going to have nervous sessions." "Those people expressing concern" about the decline on Wednesday, "seem to forget very quickly that markets go up and down," said Harry Miller, portfolio analyst with Johnson, Lane, Spacc, Smith & Co. in Atlanta. "We did have a strong down day on Wednesday, but there is no evidence to make us decide that this market can't resume its advance," Mr. Miller said. "We are facing questions about interest rates and the economy," he added. "But I think they can be more easily overcome than not, with little damage to investor psychology." Mr. Miller said stocks remain in "a fairly priced environment" and while the summer rally might not resume on a straight line, higher levels in the near-term are possible. "It is true that in order to drive the market higher we have to have buyers who have more confidence that the economy is on a reasonable growth path," Mr. Miller said. Nevada Power ex-dividend was the most active issue, gaining 3/4 to 24. Storage Technology followed, off 1/4 to 24. Occidental Petroleum was third, down 1/2 to 26 3/4. The company operates a North Sea oil rig while rescue efforts are under way after an explosion. The company said the accident would not affect its quarterly dividend. AT&T fell 1/4 to 16 1/2. IBM added 1/4 to 127 3/4. General Electric was up 1/4 to 4 1/4. GE's largest unit ratified a new contract. Among the blue chips, American Express was off 1/4 to 52. Eastman Kodak was off 1/4 to 45 1/4 and Merck was off 1/4 to 54 1/4. Prices slipped in active trading on the American Stock Exchange.

NYSE Stocks table A: Columns include 12 Month High, Low, Stock, Div, Yld, PE, 52 High, 52 Low, Close, Chg.

NYSE Stocks table B: Columns include 12 Month High, Low, Stock, Div, Yld, PE, 52 High, 52 Low, Close, Chg.

NYSE Stocks table C: Columns include 12 Month High, Low, Stock, Div, Yld, PE, 52 High, 52 Low, Close, Chg.

NYSE Stocks table D: Columns include 12 Month High, Low, Stock, Div, Yld, PE, 52 High, 52 Low, Close, Chg.

NYSE Stocks table E: Columns include 12 Month High, Low, Stock, Div, Yld, PE, 52 High, 52 Low, Close, Chg.

NYSE Stocks table F: Columns include 12 Month High, Low, Stock, Div, Yld, PE, 52 High, 52 Low, Close, Chg.

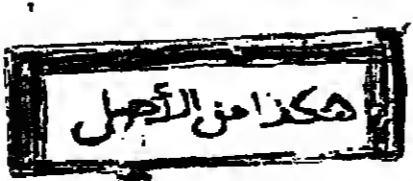
NYSE Stocks table G: Columns include 12 Month High, Low, Stock, Div, Yld, PE, 52 High, 52 Low, Close, Chg.

NYSE Stocks table H: Columns include 12 Month High, Low, Stock, Div, Yld, PE, 52 High, 52 Low, Close, Chg.

NYSE Stocks table I: Columns include 12 Month High, Low, Stock, Div, Yld, PE, 52 High, 52 Low, Close, Chg.

NYSE Stocks table J: Columns include 12 Month High, Low, Stock, Div, Yld, PE, 52 High, 52 Low, Close, Chg.

Vertical text on the right edge: July 8, 1988, International Her... CRITICS, AIX-EN-PROVE, LUGANO, ENGLAND, PARIS, ORANGE, JAKARTA, The Y by Barbara C.



WEEKEND

- Salonen of Finland
A Japanese Lear
Maeterlinck Found

International Herald Tribune

CRITICS' CHOICE

AIX-EN-PROVENCE

Mozart and Rossini

The 41st Aix-en-Provence Festival, from July 10 to 31, opens with Mozart's 'La Clemenza di Tito'...

LUGANO

Russian Revolutionary Art



The exhibition shows the proliferation of new work in the West of Russian avant-garde art from the pre- and post-Revolutionary period...

ENGLAND

Gainsborough Bicentenary

The life and art of Thomas Gainsborough (1727-88) are illustrated in exhibitions marking the bicentenary of the painter's death...

PARIS

Early Photography

Images of Victorian England and Second Empire France figure prominently in exhibitions of early photography...

ORANGE

'The Ring' in Provence

The open-air Roman theater competes with Bayreuth with Wagner's 'Ring' tetralogy July 9, 16, 23 and 31...

The Joys Of Summer For Artists

by Andy Grundberg

TO those who follow contemporary art, the large rock behind Daniel Chester French's toy second studio in Stockbridge, Massachusetts, may seem strangely familiar...

Like Lobe, many creative artists — painters, dancers, writers, sculptors, composers — spend their summers deeply immersed in the creative process...

From New England to Giverny in France, artists spend their summers deeply immersed in the creative process, able to work without the distractions that seem part and parcel of daily life.

Said Green, 'It's something an artist does at a certain stage in her career. You wouldn't want to do it your whole life.'

The Albee Foundation, like the better-known 'artists' colonies' of MacDowell and Yaddo, fosters the creative process by placing the general public of limits...

LAST year's sculptor-in-residence at Chesterwood was Ellen Driscoll, whose spring show at the Damoo Brandt gallery in New York garnered admiring reviews...

'I loved it,' she said. 'My work was in a transitional stage, and I had to figure out a way to talk to people about that. I felt that I hated my soul, that I was an open book.'

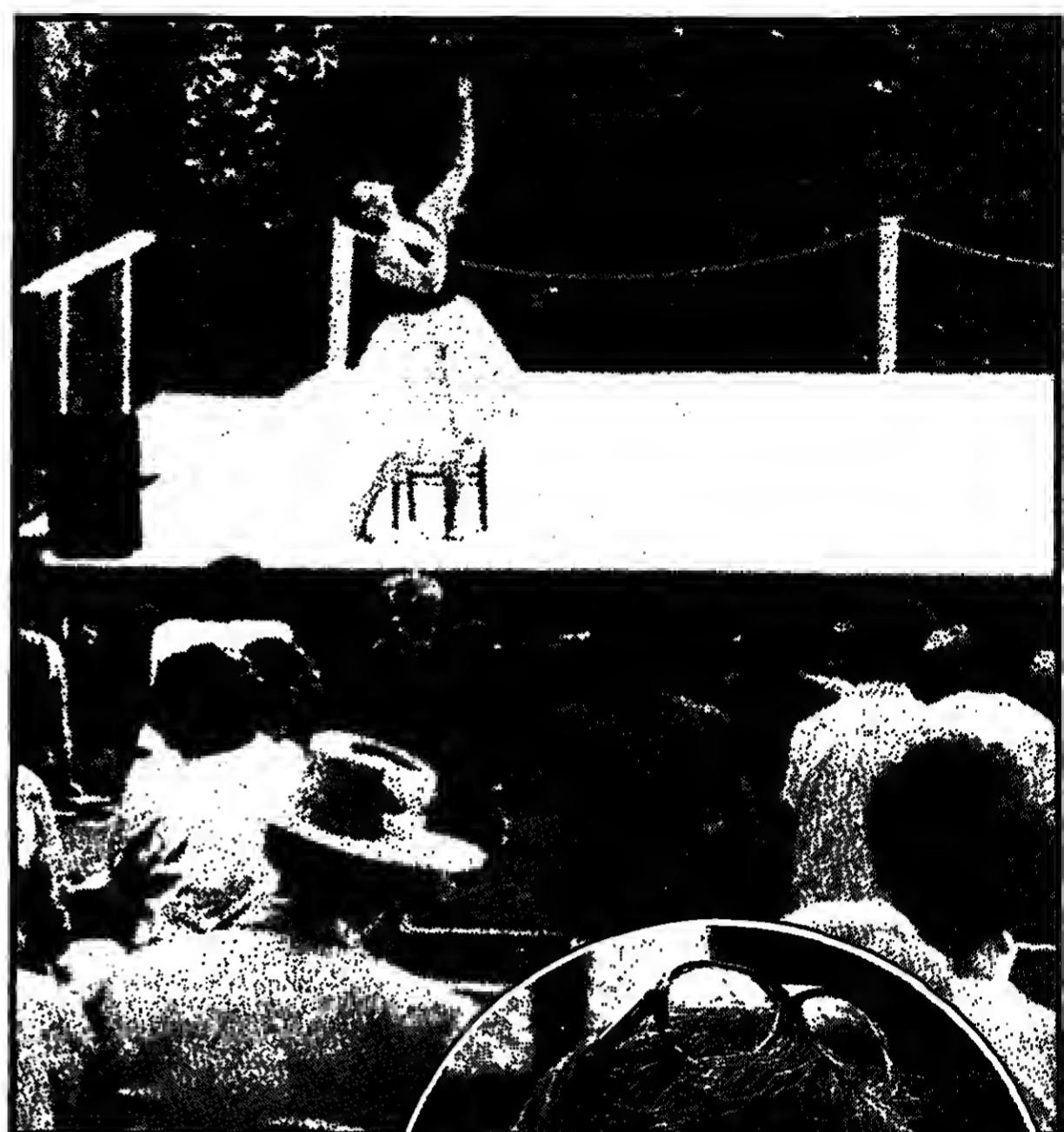
At the same time, being alone during the week helped her get past the internal hurdles she was facing. 'It gave me a lot of space to make big, sloppy mistakes,' she said.

The Chesterwood sculptor-in-residence program, now in its fourth year, was the inspiration of the New York art dealer Norman Hirsch and Chesterwood's director, Paul Ivory...

Jacob's Pillow, the summer dance haven in Lee, Massachusetts, offers a variant of the meet-the-artist residency. In exchange for room and board for three weeks, performing artists participate in the Pillow's InsideOut program...

THE MacDowell Colony, in Peterborough, New Hampshire, and Yaddo, in Saratoga Springs, are the best-known models of a more traditional conception of artist-in-residence programs...

The MacDowell Colony, which operates year-round, was founded in 1907 by the widow of the American composer Edward Alexander MacDowell...



Gayle Tufts on the InsideOut Stage; Edward Albee.

cottages in a mélange of styles, ranging from Swiss chalet to Greek temple. The cottages house painters, composers, novelists and other artists for an average stay of six weeks in the peak summer season.

Yaddo, which features a 55-room mansion as well as more than 20 individual studios on its 40 acres, opened in 1926 and accommodates 34 artists at a time during its May-to-October season...

While some artists have complained that a star-system mentality can prevail in such highly attractive and competitive places, the stated aim of the colonies is to foster the development of young artists...

Among those who have enjoyed the serenity and concentrated creative time at MacDowell and Yaddo are the writers John Cheever, Alice Walker and Eudora Welty, the composers Leonard Bernstein and David del Tredici, the painter Milton Avery and the sculptor George Rickey...

Laura Newman, an abstract painter who is a veteran of both MacDowell and Yaddo, felt a sense of pressure from the presence of other artists — especially at Yaddo, where there are voluntary presentations of works in progress in the evening...

Among the most prosperous artist-in-residence programs is one of the newest: it sends three artists a year to Giverny, the town where Monet painted his famous water-lily canvases...

program is paid for by the Reader's Digest Foundation and administered by the College Art Association.

Two jurists are convened to select the artists who will go to Giverny, one to screen the applications from slides and the other to view the actual work. But not all programs use this kind of open-application process...

The Year of Indonesia

by Barbara Crossette

JAKARTA — Name an Indonesian novelist, poet or composer. Name six Indonesian islands, not including Bali. Describe Batak singing, or ikat cloth, or a gado-gado.

Indonesia, the invisible nation with the world's fifth-largest population, is statistically impressive: more than 170 million people, 13,000 islands and 500 languages, the largest Islamic community on earth...

The question bothered Indonesia's former foreign minister, Moechtar Kusumaatmadja, enough so that a few years ago he established a foundation to promote the country.

The foundation, Nusantara Jaya (Great Archipelago), and Moechtar are working full time to bring Indonesia to the United States and Europe in 1990 and 1991 in an ambitious festival called the Year of Indonesia...

Preparations for the festival are just beginning, with the selection of committees of experts to search the islands for appropriate participants.

Indonesia's artistic styles range from the primitive carvings of New Guinea and other islands to the finely crafted gold work of Sumatra and Java...

Nobody thinks that putting this together is going to be easy. Indonesia is a country with fierce ethnic rivalries, suffocating political limits and a strong distaste for publicity of almost any kind...

as Borneo or highland Sumatra or the islands beyond Lombok. No external enemy threatens Indonesia, cradled in its own safe seas.

Language and culture also play a part. Much of Indonesia's literary tradition, for example, is oral, rooted in specific islands, and doesn't travel well or translate easily.

An Indonesian child learns young that to use the word "I" is impolite. Grown up, the Indonesian shrinks from boasting, then may feel underrated or misunderstood. Indonesians who venture abroad often seek not to thrive on life in other societies...

"A Javanese going away from home carries a haudful of earth," said Yuli Ismartono, a foreign correspondent for the Jakarta news magazine Tempo. "Leave the country? You can't get a Javanese to leave Java."

The dominant Javanese and their sophisticated culture are regarded as arrogant, introverted and arcane by many Indonesians, who are more open and physical in their arts and in their communications with outsiders...

lingering resistance to Indonesian rule is fueled by cultural slights. A Timorese remembers an audience of Javanese bureaucrats laughing when a dance troupe from Timor took the stage at a cultural festival...



The festival will sample Indonesian life from the performing arts to food and textiles.

Continued on page 9

The Best And Worst Of the '50s

by Michael Gibson

PARIS — With its new show devoted to the 1950s, 'Les Années 50,' the Pompidou Center has finally revealed the hidden purpose that commanded the conception of the building...

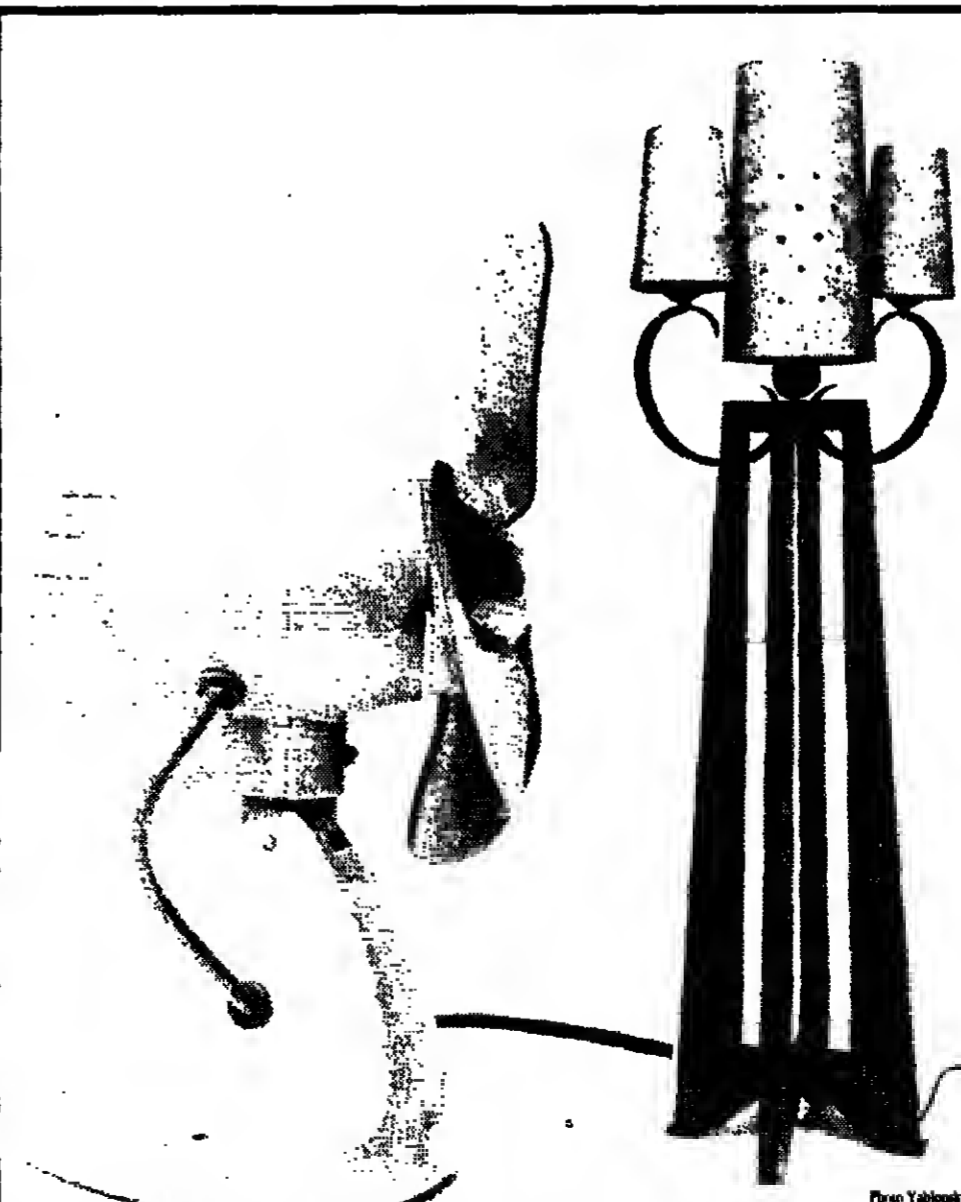
This will no doubt be more apparent to those who were already around 40 years ago and who may get the impression that they are taking a trip into time past. It remains that this splendidly hung display of first-rate works by most of the major artists of the time (some are missing)...

The best and occasionally sublime is on the fifth-floor where all good works go; most of the worst is consigned below, which, like the implausible hell of facile jokes, turns out to be the 'fun place.'

This is where we are made to realize that the '50s was an age of hideous furniture, preposterous lamps, dumpy design and grotesque automobiles. Of course, there were splendid Bugattis and Ferraris, and that unique masterpiece of engineering and low-key elegance, the Citroën DS...

There were also the designers, solicited by a growing mass market, who seized on the soft irregular forms then favored by artists such as Arp or Calder and took them through a nightmarish mutation into ultimate vulgarity...

In the same years huge warehouses around France were filling



A lamp designed by Jean Royère and a General Electric fan by Leslie Roberts, samples of industrial design of the 1950s in 'Les Années 50' at Pompidou Center.

Continued on page 9

WEEKEND

Podium Stardom Composer's Bane

by Heidi Waleson

NEW YORK — Esa-Pekka Salonen barely has a chance to catch his breath. When he does, he breathes as much music as air.

The young Finnish conductor started his musical life as a composer and contemporary music is in his blood.

He does not live anywhere in particular, although for practical reasons his official address is London.

Salonen did not plan to be a conductor. He studied composition at the Sibelius Academy in Helsinki, where he was a strict serialist and a fan of Pierre Boulez.

He studied composition at the Sibelius Academy in Helsinki, where he was a strict serialist and a fan of Pierre Boulez.

He soon realized that conducting was also a means of earning a living, and he became interested in composers other than

the avant-garde. "Conducting just took over, gradually," he says. After a few years of concerts in Scandinavia, most of them replacing indisposed conductors, he got a call one morning in 1983 from his manager asking if he could conduct Mahler's Third Symphony with the Philharmonia Orchestra in London, replacing Michael Tilson Thomas.

Whatever the reason, the concert was an enormous success, and the orchestra managers and agents who had been vying to attend insisted that the rest would be history.

But the switch was not quite automatic, Salonen recalls. "Mentally, it was a very painful procedure, and I felt, when I was in school, that conductors were not doing much good for music — contemporary music, which was music for me."

His conducting engagements now add up to about 44 weeks a year. He is principal conductor of the Swedish Radio Orchestra and principal guest conductor of both the Philharmonia and the Oslo Philharmonic.

This schedule has cut his composing to practically nothing. He quips: "It has been limited to a small number of cancellations." Like some other composer-conductors, Salonen has found that the two activities become mutually exclusive.

He insists that his own composing project, a piece for cello and orchestra for the Swedish Radio Orchestra, will be finished. "I now belong to the middle-aged group. It's a frightening experience — opening up and amenable to shaping. As one of three orchestras in Stockholm, it already concentrates on unusual repertoire.

Salonen likes working over a period of time with a group and seeing the effects. He wants the orchestra to play a dynamic role in enlightening audiences about the



Esa-Pekka Salonen, a hot property in the conducting world.

to compose is so much more difficult than to conduct, and conducting is so seductive in many ways. You study the score, and you conduct it, and you get the results immediately. Whereas if you compose a piece for orchestra, you work on it for two years and then you have to wait another three or four years before you hear it.

Conducting has its challenges as well, especially conducting in the limelight. When Salonen began leading orchestras, he says, the only repertoire he really felt comfortable with was Stockhausen.

Like his contemporary Simon Rattle in Birmingham, he seems most comfortable with his home orchestra, which is young — "I now belong to the middle-aged group. It's a frightening experience — opening up and amenable to shaping.

Salonen likes working over a period of time with a group and seeing the effects. He wants the orchestra to play a dynamic role in enlightening audiences about the

continuum of music. He likes seemingly unlikely juxtapositions of composers, like Boulez and Debussy, or Lutoslawski and Haydn, to show how they are connected. Part of his larger plan for "manipulating the cultural environment" in Stockholm involves dividing his orchestra in two.

"One would be for Classical music — Haydn and even pre-Haydn — which would experiment on stylistic matters and try to find the right way to play that music. I'm not a great believer in 'authenticity,' but something has to be done. The other half of the orchestra could be combined in different ways to play modern music, because most of the 20th-century repertoire is written for irregular ensembles. It's going to be based on the musicians' own interests — I can't dictate that you play modern music or you play Classical music, because then the results wouldn't be good."

The idea was spurred in part by a group of musicians from the orchestra who asked if they could form a contemporary-music ensemble. "One gets so frustrated when you have complex modern works and only five or six rehearsals, so that even if you manage to put it together technically, the meaning, the message, might not reveal itself in that time. They wanted to do something more profound, like work on one piece for half a year to let things mature, and reach some sort of stylistic understanding. Those were some of the most beautiful words I've ever heard."

Right now his aspirations run to a new version of Boulez's "Répons" in Stockholm in 1989, rather than a big orchestra post elsewhere. "If somebody came to me today and offered a position with a major American or European symphony orchestra, I wouldn't do it, because the things I'm trying to achieve are so different from the

major orchestra business." In any case, he thinks that the orchestral world as a whole will change radically in 10 or 15 years.

"When all these fortress conductors, the power plants, die or retire, the whole scene will be different. There are no conductors of similar stature around — there will never be another Karajan — so the actual output of an orchestra will become more interesting than who is standing in front of it. I think that's a very healthy phenomenon."

"It's wonderful to have these institutions, like the Vienna Philharmonic and the Berlin Philharmonic. But I don't think that every orchestra should have as its goal to become like them, because they are museums. I haven't got anything against museums. I think they are necessary fun, but there has to be an alternative."

"The normal shape of a human life," he continues, "is that during the young years, you are radical and provocative and try to change things, and then when you get older, you try to keep things as they used to be. I don't see anything wrong with this. This culture needs elements that try to maintain links to the past."

"The duration of a cultural phenomenon is something like two weeks — rock stars come and go. And you have this fancy institution, the symphony orchestra, which is expensive, impractical and not very productive. But if it wasn't important for the culture, somehow, it wouldn't exist at all. I think an important function for the symphony orchestra is to create bridges to the past, but in a dynamic way. It's important to show that something created 300 years ago can be active and alive. What we have to do as performers and artistic leaders is to create the right balance."

© 1988 The New York Times

Foot Stamping, Suzuki & Lear

by Megan Rosenfeld

WASHINGTON — In the production of "King Lear" at Arena Theatre here, there are no women, the actor who plays Lear is all of 30 years old and looks it, and most of Shakespeare's words will not be heard.

Suzuki, reacting against what he views as the cultural poverty of modern Japanese theater, has sought to create a new theatrical form incorporating some of the stylistic traditions of Kabuki and Noh. He has worked for more than 20 years to fuse rigorous, some might say brutal, discipline with classical stories and contemporary sensibilities.

"When all these fortress conductors, the power plants, die or retire, the whole scene will be different. There are no conductors of similar stature around — there will never be another Karajan — so the actual output of an orchestra will become more interesting than who is standing in front of it. I think that's a very healthy phenomenon."

"It's wonderful to have these institutions, like the Vienna Philharmonic and the Berlin Philharmonic. But I don't think that every orchestra should have as its goal to become like them, because they are museums. I haven't got anything against museums. I think they are necessary fun, but there has to be an alternative."

"The normal shape of a human life," he continues, "is that during the young years, you are radical and provocative and try to change things, and then when you get older, you try to keep things as they used to be. I don't see anything wrong with this. This culture needs elements that try to maintain links to the past."

"The duration of a cultural phenomenon is something like two weeks — rock stars come and go. And you have this fancy institution, the symphony orchestra, which is expensive, impractical and not very productive. But if it wasn't important for the culture, somehow, it wouldn't exist at all. I think an important function for the symphony orchestra is to create bridges to the past, but in a dynamic way. It's important to show that something created 300 years ago can be active and alive. What we have to do as performers and artistic leaders is to create the right balance."

Suzuki's training is based on his belief that "ground and the human body are inseparable" that actors must be rooted to the earth and get energy from it through their feet. So he prescribes many exercises having to do with stamping the feet, walking on the knees or the sides of the feet and squatting and moving in all the permutations of that position.

"I've seen supertrained Nautilus bruisers show up and can they do it? No," said Hewitt.

He has some sympathy with their plight. In his first exposure to Suzuki, as a 22-year-old student at the University of Wisconsin at Milwaukee, he had a hard time. "Mr. Suzuki would always say, 'Look at Tom, that's bow not to do it.'"

But more important than the physical strength and agility is what adherents call the spiritual aspect of Suzuki's work. Developed partly through exercises requiring utter stillness and concentration, and partly through Suzuki's aesthetic framework, this aspect of his work may end up having a greater influence on Western theater than the daunting exercises. Those who understand it find it hard to explain.

For one thing, American actors find they have to check their egos at the door. "Talking about it all" is not what happens during a Suzuki rehearsal, and if the director does not like what an actor is doing by himself, even harsh, about telling him so. He has been seen to hit Shiraiishi in the head with a towel; she has been seen to hand it back.

The actors must not express pain while performing the exercises, and may not ask questions until after



Tadashi Suzuki

work is done. Once they can do particular exercises, he changes, believing a useful exercise is one you can't do.

"The commitment required to do the work is spiritual," said Lewin Walker, a theater professor and one of those to bring Suzuki to the University of Wisconsin.

"There is a practicality to being in the American theater," Hewitt said. "But without that, commitment to something beyond itself is most unbearable."

"We have done in our training program has been more powerful. In preparing for the role of Lear — the production is Suzuki's using only American actors," Hewitt said. "He spent days attempting to acquire 'some presence' by sitting in a chair, the only piece of furniture on the stage; trying to obey such commands of the master as 'stop the rotation of the Earth.'"

"I could see all the other actors writing down this brilliance in their notebooks," said Hewitt. "But I'd be sitting in the chair, thinking 'How do I do this?' Hewitt originally writing down this brilliance in their notebooks. He ascended to the central role when the first actor chosen for it fled."

SUZUKI's method of directing starts by giving the actors, who must know their lines by the first rehearsal, a specific set of entrances, exits and stage moves. From there on, they must come up with a plan, their pauses for breath, blinks and movement. "He's not as autocratic as some people say," said Hewitt. "He really gives you a lot of freedom."

"Lear," about 80 minutes long, is performed on a stage floor made of rusted metal, with hanging metal grating forming a ceiling. The costumes are multicultural, with the Fool dressed in a nurse's uniform, and Hewitt as Lear in a rig that includes a kimono turned back to front.

This production has been at the Milwaukee Repertory Theatre, StageWest in Springfield, Massachusetts, and the Berkeley Repertory Theatre, in a cooperative arrangement among the four theaters. Reaction has been different in each city, Hewitt said.

American actors, said Walker, "think theater is personal," and while "a lot of people make their living off their personality," great theater is more than that.

"Great theater," he said, "grows out of the talents of actors strong enough to rise above the temptations of the star system and the compromises of changing trends." He said in theater, the actors have to do it, and in order to do it they have to be powerful people.

The Suzuki method, he believes, is the way to get them on the right track.

© 1988 The Washington Post

INTERNATIONAL ARTS GUIDE

CANADA

National Gallery (tel: 990.19.85). — To Aug. 28: The newly opened National Gallery shows an international loan exhibition of over 200 works by Edgar Degas (1834-1917) spanning the artist's career.

DENMARK

COPENHAGEN: Royal Museum of Fine Arts (tel: 91.21.26). — To Sept. 27: The Age of Christian IV. Centrepiece exhibition of this summer's commemoration to one of Denmark's most popular monarchs, Christian IV (1577-1648), presents sculpture and painting of the 17th century.

ENGLAND

LONDON: Barbican Centre (tel: 638.41.41). — To July 17: Art or Nature — 20th Century French Photography. 350 images display the main aesthetic currents of the art in France, with works of Arago, Cartier-Bresson, Kertész, Larigue and Brassai. — To July 9: Images of Imagination. Wood-block prints from the Shogun epoch, from the 1600s to the 1860s. — To July 18: French Paintings from the USSR. 38 works from the Hermitage and Pushkin museums; includes works by Chardin, Ingres, Matisse and Picasso.

October Gallery (242.73.67). — To July 9: Paintings and drawings by William S. Burroughs. — To July 31: Through the Fire: paintings, drawings and graphic works from World War I by Paul Nash (1889-1946). — To Aug. 21: The first exhibition devoted exclusively to Paul Cézanne's early years (1859-73). On view are 61 paintings and 15 works on paper, imaginary compositions, portraits, landscapes and still lifes.

National Maritime Museum (tel: 858.44.22). — To Sept. 4: The 4th century of the defeat of the Spanish Armada is commemorated in this show of art and artifacts including paintings, sculpture, tapestries, jewelry, charts, guns and armor.

Victoria and Albert Museum (tel: 589.63.71). — To Aug. 7: Fashion and Surrealism: Contemporary fashion by



An open house July 9 and 10 allows free access to the technology museums and film center of the Cité des Sciences et de l'Industrie, La Villette, in Paris.

St. Laurent Lagerfeld and others displayed alongside early surrealist designs by Man Ray, Cocteau, Dalí, Schiaparelli.

FRANCE

LYON: Musée des Beaux Arts (tel: 78.28.07.66). — To July 17: Triumph and Death of Heroes. Survey of the development of historical painting "from Rubens to Manet." Over 100 paintings and 50 graphic works from 1650 to 1850.

PARIS: Centre Georges Pompidou (tel: 42.77.12.33). — To Aug. 28: 42 relief paintings done by Frank Stella since 1970. — To Sept. 4: La Défense (tel: 49.00.15.96). — To July 31: Islamic arms and armaments (jeweled sabres, daggers and pistols) from the 15th to 20th centuries. — To Aug. 15: More than 300 works showing the Japanese influence in modern Western art. Includes works by Rodin, Laliq, Worth, Peiret.

Musée Jacquemart-André (tel: 42.89.04.91). — To July 31: Eternal Japan: An exceptional loan exhibition of Japanese decorative art, masks and engravings from the Fuji Museum, Tokyo. — To Aug. 7: Fashion and Surrealism: Contemporary fashion by

WEST GERMANY

BONN: Rheinisches Landesmuseum (tel: 79.94.1). — To July 24: Phoenix Rising From the Ashes. Exhibition of medieval glass dating from 800 to 1520.

BERLIN: Nationalgalerie (tel: 2.66.60). — To Sept. 18: Positions of Present-Day Art: Works by Mario Merz, Nam June Paik, Jannis Kounellis, Richard Serra, Frank Stella, Cy Twombly. — To July 31: Suleyman the Magnificent: Treasures from the Topkapi art treasures and objects from collections in Istanbul, and from British and German collections, illustrate the sultan's reign.

COLOGNE: Römisch-Germanisches-Museum (tel: 221.44.38). — To Aug. 28: Glass of the Caesars. 150 masterpieces of Roman glasswork, many loaned by the British Museum, and the Corning Museum of Glass in New York.

MUSEUM LUDWIG (tel: 221.23.79)

— To Aug. 21: Soviet Art Today; over 100 paintings, drawings and graphic works of the 1980s.

TUBINGEN:

Kunsthalle (6.14.44). — To July 10: 465 works on paper by Joseph Beuys.

ITALY

VENICE: Fondazione Cini (tel: 52.899.00). — To July 10: 4th centenary of the death of Paolo Veronese (1528-1588) commemorated in an exhibition of more than 70 of the artist's drawings and paintings loaned by 30 international collections and museums.

SPAIN

BARCELONA: Museo Picasso (tel: 319.63.10). — To July 14: Les Desmoiselles d'Avignon exhibited with Picasso's preliminary works and works by contemporaries.

MADRID: Centre Arte Reina Sophia (tel: 467.50.62). — To July 31: The most complete showing ever of Francisco de Zurbarán's work. 122 paintings, including nearly 50 from Spanish collections not included in recent Paris and New York shows.

SWITZERLAND

BASEL: Kunstmuseum (tel: 22.08.28). — To Sept. 4: Drawings by Hans Holbein the Younger, including 50 from the Royal Library at Windsor Castle.

MARTIGNY: Fondation Pierre Gianadda (tel: 2.39.78). — To Nov. 30: From Monet to Picasso, works by modern masters from the Art Museum in São Paulo, Brazil.

UNITED STATES

NEW YORK: Drawing Center (tel: 563.48.22). — To July 23: Creative Copies: Interpretive Drawings From Michelangelo to Picasso. — Guggenheim Museum (tel: 360.35.00). — To September 11: Georges Braque (1882-1963): A version of the show recently seen in Munich presents 120 paintings, drawings, sculptures and collages. — Museum of Modern Art (tel: 708.97.50). — To Aug. 30: Deconstructivist Architecture: models by seven international architects — Bernard Tschumi, Frank Gehry, Zaha Hadid, Peter Eisenman, Daniel Libeskind, Rem Koolhaas and Coop Himmelblau.

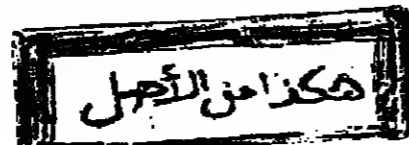
The same spirit lends wings to born travel companions.

The worldwide airline of Switzerland and the ever-youthful newspaper established 1887 swear to the same perseverance in the search of excellence:

Swissair links over a hundred cities in five continents. The International Herald Tribune is simultaneously printed in London, Zurich, Hong Kong, Singapore, The Hague, Marseille, Miami, Rome and Tokyo and distributed in 164 countries.

Both have a way of doing right whatever they do: Swissair in providing proverbial Swiss hospitality and reliability to guests from all over the world. The "Trib" in demonstrating the difference between clear-cut, concise editing and mere craftsmanship in turning out a newspaper.

Both as a tribute to you!



New O From t

by David Stevens

SUPPLY and demand in the operatic world in the last couple of decades has changed in ways. Demand has grown as composers largely lost interest in being the suppliers, and of the composers who interested themselves in musical theater. Few have had strong power.

So the need for novelty, and the same time the wearing of opera for the familiar, is being grasped less by composers than by musicologists and various musical aesthetologists. The result, in the theater, has been a far more conservative picture of the musical opera than was ever available before.

There are a couple of good examples at hand. In Paris, Rossini's "La Gazza Ladra" is an important work in the composer's output but has been in the company except by its popularity in being given at the Théâtre de la Monnaie in Brussels, the season is closing with a revival of "Der Ferre Klang" by Franz Schreker, whose operas were continuously popular in Germany while 1910s and '20s, but whose work fell into oblivion from the time which it is only barely beginning to emerge.

The Rossini case is one of the examples of 20th-century music. A generation ago, for example, the prolific Rossini was regarded as the composer of "The Barber of Seville" and some other things. The Rossini was just heard. The Rossini Foundation, in the composer's birthplace of Pesaro, launched a critical edition of the operas, carrying on the work of such scholars as the musicologist and conductor Alberto Zedda and the American musicologist Philip Gossett. The results are staged first in the Rossini Opera Festival in Pesaro, before moving into more general circulation.

"La Gazza Ladra" (The Thieving Magpie) dates from 1817, also the year of "La Cenerentola" and "Armida" — and although not a title and vivid overture might suggest another comic opera, it is in fact a serious opera. Rossini's story is set among a folk tribe and it would be a folk opera if it were not (like "Fidelio") "escape" opera with a sudden happy ending. The story is about a servant condemned to death, stealing from her mistress to help her escape, but a pet magpie is discovered that had peeped in a French drama that in turn supposedly was inspired by a real incident to which the maid was hung!

ZEDDA argues that "La Gazza Ladra" is a key work in the Rossini canon, a favorite well to the comic element in opera. It is long, close to 100 years of music (although the production dropped a couple of scenes), and for once Rossini did not derive from himself. With his by-the-way finales for each of two acts, splendid arias and ensembles, there is rarely a letup in musical interest.

Everyone in the cast has to be done with bel canto, for coloratura singing is Rossini's natural language, whatever the genre, and Paris cast gave an excellent example of itself. A young Romanian soprano, Leontina Vaduva, had a superb triumph as the not-quite-tragic Ninetta: Robert Gamble's tenor was well equipped to sing as Ninetta's father, the tenor Larmore's radiant coloratura made her a charming Pippa, her prison duet with Vaduva was a delicious high point of the performance. From his opening aria, gambo style but sinister of tone, Albin Rinaldi was a Podkone. From the Cologne Opera, the conducting of Ivan Fisi was well solid but a bit plodding. That Schreker is a strange case, a mixture of opinions and evidence. He was a contemporary of Arrigo Boito, who spoke of him as a fellow modernist.

John H. McGlynn, an American translator working from a house in a quiet Jakarta, is about to try bridging this literature with the help of some leading translators. He is venturing into the "I am looking at what has happened into English, what can be said over coffee."

His first book will be a collaboration with a bilingual publisher. McGlynn has already translated the War "Was Over," by Ian McEwan, awarding for works from which he is rarely translated.

Translators often remark on the complexity and sometimes on the loss of a reader's literary forms of Indonesia are

Indone

Indonesian, Sumatran, Makassar — and Indonesia's other regions — separated from each other and from the world by a death of good literature, drama and poetry.

John H. McGlynn, an American translator working from a house in a quiet Jakarta, is about to try bridging this literature with the help of some leading translators. He is venturing into the "I am looking at what has happened into English, what can be said over coffee."

His first book will be a collaboration with a bilingual publisher. McGlynn has already translated the War "Was Over," by Ian McEwan, awarding for works from which he is rarely translated.

Translators often remark on the complexity and sometimes on the loss of a reader's literary forms of Indonesia are

Attention U.S. Sports Fans! Monday's Herald Tribune is the only international newspaper to bring you full timely reports on the weekend's events including Saturday/Sunday scores. Don't miss it!

WEEKEND

New Operas From the Past

by David Stevens

SUPPLY and demand in the operatic world in the last couple of decades has enriched the repertoire in un-expected ways. Demand has grown, but supply has largely lost interest in the suppliers, and of the composers who interested themselves in the theater, few have had stay-

Alban Berg did the piano score of "Der Ferne Klang." By 1928 there had been something like a thousand performances of his operas. In 1918, after the premiere of his "Die Gezeichneten," a Frankfurt critic wrote that Schreker had been called the German Debussy, but now one should term Debussy the French Schreker, "for he has left his French colleague far behind."

On the other hand, in a celebrat- ed demolition job T.W. Adorno characterized Schreker's music as having "its roots in the air" and of being "music of puberty," while Hanns Eisler, a Schoenberg pupil, likened Schreker to a "musical gar- bage bag." It sounds like an aesthet- ic problem.

"Der Ferne Klang" (The Distant Sound), the composer's first major opera, has a significant title, for Schreker had an almost mystical conviction in the primacy of Klang in musical discourse, that the sound as such was the most essen- tial means of musical expression. He was an ingenious mixer of instru- mental cocktails, and deploying a huge orchestra usually with de- licacy he carries the text (he wrote his own) on clouds of care- fully wrought, highly colored, im- pressionist influenced sound.

On the other hand, he also had a penchant for erotic elements in his stories, and a tendency to meet emotional climaxes with orgiastic outbursts of sound such as might embarrass some of the more heavy- breathing musical practitioners in Hollywood's history.

The distant sound of the title also acts as a metaphor for the high calling of the artist. Fritz is a com- poser who leaves his beloved Gretel to pursue his artistic goal. After a strange episode in a fancy Venetian bordello, where Gretel is the high priestess, the two are reconciled at his death (which follows the failure of his opera).

The Brussels production, in par- ticular Xenia Hausner's clever sets with distant vistas seen beyond claustrophobic interiors, caught the exalted intensity of the opera. Ingo Metzmacher was the earnest conductor, and Anja Silja as Gretel and Wieslaw Ochman as Fritz headed a large and excellent cast.

Gérard Mortier, the Monnaie's determined director, is not finished giving Schreker his due: Next season opens Sept. 9 with one of the composer's most successful works (in its day), "Die Gezeichneten."

There are a couple of good exam- ples at hand. In Paris, Rossini's "La Gazza Ladra," an important work in the composer's output but hard- ly known except by his popular overture, is being given at the Théâtre des Champs-Élysées, a co- production with the Paris Opera. At the Théâtre de la Monnaie in Brussels, the season is closing with a revival of "Der Ferne Klang" by Franz Schreker, whose operas were enormously popular in Germany in the 1910s and '20s, but whose music fell into utter oblivion from which it is only barely beginning to emerge.

The Rossini case is one of the triumphs of 20th-century musicol- ogy. A generation ago, for most opera-goers, the prolific Rossini was the composer of "The Barber of Seville" and some other things that were just hearsay. The Rossini Foundation, in the composer's birthplace of Pesaro, launched a critical edition of the operas, capital- izing on the work of such scholars as the musicologist and conduc- tor Alberto Zedda and the American musicologist Philip Gossett. The results are staged first at the Rossini Opera Festival in Pesaro, before moving into more general circulation.

"La Gazza Ladra" (The Thieving Magpie) dates from 1817 — also the year of "La Cenerentola" and "The Barber of Seville." Its title and vivid overture might sug- gest another comic opera, it is any- thing but. Labeled an opera seria, its story is set among ordinary people and it would be a folk tragedy if it were not (like "Fidelio") an "escape" opera with a sudden happy ending. The story is about a ser- vant, condemned to death for stealing from her mistress until it is discovered that a pet magpie is the culprit. It was based on a French drama that in turn supposedly was inspired by a real incident in which the maid was hung!



In New York in 1940, Maeterlinck (fourth from left) is joined on his 78th birthday by other literary exiles, Jacques Deval, Louis Verneuil, André Maurois, Jules Romains and Henry Bernstein.

Maeterlinck the Magician Returns

by Thomas Quinn Curtiss

PARIS — It was the destined hour for the magician and Maeterlinck ap- peared, "recorded a theatrical histori- an." The Apparition was startling and a critic, seeking to cover his confusion by a pompous declaration, pronounced him "The Belgian Shakespeare."

That was in 1889, when the poet and natural- ist brought out his first play, "The Princess Maleine," a neo-Elizabethan tragedy, and it was Octave Mirbeau, the French social crusad- er, who compared him to the Bard of Avon.

The moment was propitious. Realism had run its course and symbolism was in. A new star in the literary heavens was to guide a generation of playwrights. For the next 40 years Maeter- linck was the idol of a far-flung cult — and then forgotten. His plays are now returning to fashion. Four were played in Paris this season and to commemorate the centenary of his debut the Belgian National Theater in Brussels is prepar- ing an elaborate production of "The Princess Maleine."

Born in 1862 in Ghent, where a Flemish medieval somnambulism lingers, he sought in his work to capture its misty sense of dreamy wonder and fatalistic resignation, exposing what he termed the inner life.

In "Interlude," an early effort, a girl drowns and neighbors gather before her house hesitat- ing to inform her relatives, visible through the windows in their cottered existence. In "The Blind," sightless eiders are suddenly left to themselves when their guide on a forest prom- enade falls dead; they grope and stumble about, utterly bewildered as a storm approaches.

He rewrote the Paolo and Francesca roman- ce as "Pelleas and Melisande," its lvoosy vague figures against the landscape of a gloomy chateau. Its dialogues are so frail that Sarah Bernhardt implored Gabriel Faure to provide musical interludes. Claude Debussy derived an

opera from its text, and Henry Février com- posed one from "Monna Vanna," a more full- blooded drama.

The strange spell of his technique fell upon leading dramatists — Strindberg in Sweden, Claudel in France, Hauptmann in Germany, Andreyev and Soloujev in Russia. Maeterlinck's message was difficult to define but his presenta- tion of it fascinated millions. Granville-Barker staged "Death of Tintagiles" in London with music by Vaughan Williams and scenery and costumes by Charles Ricketts. "The Blue Bird" had its premiere at the Moscow Art Theater under Stanislavsky, and in 1911 Maeterlinck received the Nobel Prize for literature.

When the Germans marched into Belgium in 1914 he wrote a play in a more orthodox man- ner, "The Burgomaster of Stilemonde," a story of a simple-hearted, middle-class noncomb- atant doomed to a hero's death.

When the armistice came Maeterlinck was invited to visit the United States and speak to his admirers on a tour from coast to coast. He was intrigued, and curious to see the land of Poe, Whitman and Buffalo Bill.

The great evening came, but when Maeter- linck began his address on one could under- stand what he was saying. He had taught him- self English — or so he believed — but what he said was incomprehensible. An interpreter was summoned to decipher his message. The public was doubly impressed by the necessity of a translator who relayed to the populace the mysterious thoughts of the great man.

Word reached Hollywood, and Sam Gold- wyn wired him to come and write a scenario at a fabulous sum. Maeterlinck went West.

In the movie town he was pleased to encoun- ter faces familiar from the screen, but when Goldwyn presented him with his staff of writers — Elmer Lynn, Rex Beach, Sir Gilbert Parker, Zane Gray and other virtuosos of popular fic- tion, he was at a loss. He had never heard of any of them. He had read Mark Twain and Jack London and asked where they were. They,

unfortunately, were dead. It was agreed that he would work undisturbed and in secrecy. He stipulated that he would deliver the screenplay on the day of his departure. Goldwyn would see him off at the Los Angeles depot — a cluster of photographers on hand to record the momen- tous event.

As he boarded his Pullman car he handed Goldwyn his script. The producer tore open the envelope and looked at it stunned. "The hero is a bee!" he exclaimed in distress. Maeterlinck had adapted his famous book, "The Life of the Bees" (for filming). It was never made, though it would have made an extraordinary documenta- ry. In any case, Goldwyn profited from the miles of newspaper coverage.

Thereafter for two decades Maeterlinck stayed in Europe, his glory a bit overshadowed by the authors of expressionist plays and Freudian novels. In 1940 the German tanks rolled into Belgium and Maeterlinck sought refuge in the United States, one of many contin- ental intellectuals who fled the Nazi terror, but this time his arrival created no stir.

One afternoon at a reception hosted by an- other refugee, the Berlin theater director, Erwin Piscator, I met him. He was impressive, of a large sturdy frame, his hair silvered, his fine eyes mournful, a symbol of the great man of letters. He spoke softly (by then he spoke com- prehensible English) and told a woe-filled tale.

A celebrity publicist had advised him to demand the American royalties on his books. The publishers replied that there had been such a slender sale of his works that they had not been reprinted. He shook his head at the quick passing of commercial success. Then his face lit up and he launched into a discourse on his theories for the theater of tomorrow.

The war over, he went back to a villa he had on the French Riviera, where he died in 1949.

Was he a period piece with an eccentric mode of presentation, or does he belong to the royal family of great dramatists? The revivals of his major plays may solve that riddle.

Camping & Lear



Tadashi Suzuki.

work is done. Once they can do a particular exercise, he changes it so believing a useful exercise is one you can't do.

"The commitment required in the work is spiritual," said Suzuki. Hewitt said he spent days straggling to acquire "some presence" sitting in a chair, the only physical object on the stage, trying to obey such commands of the scene as "stop the rotation of the earth."

"I could see all the other actors writing down in their notebooks," said Hewitt. "But I was sitting in the chair thinking, 'How do I do this?'" Hewitt once played Goneril. He accepted the central role when the actor chosen for it fled.

SUZUKI's method of de- signing starts by giving the actors, who must know the lines by the first rehearsal, a pre- set set of entrances, exits and a stage move up from that on to stage come up with a plan, he says. "It's not as if you're given a script and you're supposed to read it and act it out," he says. "You're given a script and you're supposed to read it and act it out."

This production has been with the Milwaukee Repertory Theatre since 1970, and in Springfield, Mass. and in the Spring of 1988. Hewitt said he spent days straggling to acquire "some presence" sitting in a chair, the only physical object on the stage, trying to obey such commands of the scene as "stop the rotation of the earth."

"I could see all the other actors writing down in their notebooks," said Hewitt. "But I was sitting in the chair thinking, 'How do I do this?'" Hewitt once played Goneril. He accepted the central role when the actor chosen for it fled.

SUZUKI's method of de- signing starts by giving the actors, who must know the lines by the first rehearsal, a pre- set set of entrances, exits and a stage move up from that on to stage come up with a plan, he says. "It's not as if you're given a script and you're supposed to read it and act it out," he says. "You're given a script and you're supposed to read it and act it out."

This production has been with the Milwaukee Repertory Theatre since 1970, and in Springfield, Mass. and in the Spring of 1988. Hewitt said he spent days straggling to acquire "some presence" sitting in a chair, the only physical object on the stage, trying to obey such commands of the scene as "stop the rotation of the earth."

"I could see all the other actors writing down in their notebooks," said Hewitt. "But I was sitting in the chair thinking, 'How do I do this?'" Hewitt once played Goneril. He accepted the central role when the actor chosen for it fled.

SUZUKI's method of de- signing starts by giving the actors, who must know the lines by the first rehearsal, a pre- set set of entrances, exits and a stage move up from that on to stage come up with a plan, he says. "It's not as if you're given a script and you're supposed to read it and act it out," he says. "You're given a script and you're supposed to read it and act it out."

Art of the '50s

Continued from page 7

up with charming, rustic 17th- or 18th-century furniture that local farmers had been persuaded to trade in as partial payment for chrome and formica kitchen junk. These were the years of rebirth after the war.

Other memories flash to mind, or are suggested by the display: There was still a war in Korea and another one in Algeria. Jean-Paul Sartre was the great mind of the day, Senator Joseph McCarthy cast his disquieting five-o'clock shadow across the United States and Elvis Presley was crooning "don't be cruel!"

There were great builders again: Mies van der Rohe, for instance, or Eero Saarinen. Le Corbusier was creating one of his most successful works, Notre-Dame-du-Haut at Ronchamp; Oscar Niemeyer was designing and building Brasilia.

This is the background broadly hinted at downstairs.

Up on the fifth floor everything is different. The handsome presenta- tion has the merit of making the diversity of that decade apparent to the most casual visitor, while making it appear coherent and orderly. One senses a classical and stately progression as one moves from room to room through the works of 80 artists, and one finally emerges with the conviction that this was a decade of great artistic wealth and accomplishment.

At the door, paintings by Matisse and the easels urge one on into a room devoted to black-and-white abstraction by artists like Jackson Pollock, Robert Motherwell, Bar-

nett Newman, Pierre Soulages and Georges Mathieu. Room after room (there are 27), one moves through "warm abstraction" (Franz Kline, Jean-Paul Riopelle), color-field painting (Sam Francis, Morris Louis, Mark Rothko, Clyfford Still), the Paris school (Nicolas de Stael, Serge Poliakoff, Vieira da Silva, Zao Wou-Ki), geometrical ab- straction (Sol LeWitt, Ellsworth Kelly, Frank Stella, Victor Vasarely) or op and kinetic art (Yaacov Agam, Pol Bury, Jean Tinguely).

ADRY enumeration of names can hardly hope to suggest the impact of all these works and the way in which they tend to reinforce one another. What is striking is that two-thirds of the exhibition is devoted to abstract works. Abstraction was not only the dominant idiom, it was the dogmatic fashion. So much so that artists not much inclined in this direction were nevertheless pres- sured by their galleries to paint abstract works, failing which, it was said, they could not hope to sell.

Some artists have rooms of their own: Hans Hartung, one of the founders of abstraction (his earliest abstract work dates back to 1910), Roger Bischoff, Alberto Magalli, Auguste Herbin, Alexander Calder and Tinguely.

Jean Fautrier is handsomely pre- sented in a section devoted to art with a political reference. There are some of the famous works done

during the war together with a pow- erful series dedicated to the Hun- garian uprising of 1956. Each painting bears a verse of a much quoted poem to liberty by Louis Aragon — which stands here like an accusatory finger pointed at Aragon's own Communist Party.

The last third of the exhibition shows the reappearance of the hu- man form and representation. A handsome room is devoted in part to the stripped down figures of Alberto Giacometti, which stand erect with such impressive dignity. On the opposite wall are some of the low-key, silently meditative still lifes of Giorgio Morandi.

Beyond them comes Germaine Richier, a powerful sculptor, and Cesar, whose early works show signs of her beneficial influence. Artists experimenting with texture and material, like Jean Dubuffet, Alberto Burri or Robert Rauschen- berg, are grouped in one room, oth- ers, like the sometimes rowdy CO- BRA painters Aser Jorn, Carl Appel and Pierre Alechinsky, are brought together with the silent Henri Michaux because of a sup- posed common interest in spooky figures.

The show cannot claim to pro- vide an exhaustive panorama of the decade, nor should it be regarded as a definitive appraisal. It is an elegant and well thought-out at- tempt at a broad summation that allows the visitor to sense the achievements of the immediate postwar years and to savor the ex- treme diversity of idioms then be- ing spoken.

Indonesia's Festival Year

Continued from page 7

Javanese, Sumatran, Makassar, Timorese — and Indonesia's other regional cultures — are separated from each other and from the rest of the world by a dearth of good translations of literature, drama and poetry.

John H. McGlynn, an American scholar and translator working from a house full of Iodone- sian art in a quiet Jakarta neighborhood, is about to try bridging this literary gap. This year, with the help of some leading Indonesian intel- lectuals, he is venturing into publishing.

"I am looking at what has been translated into English, what can be and what should be," he said over coffee.

His first book will be a collection of poetry. McGlynn, who subtitles films, interprets for a bank and edits a bilingual business journal to earn a living, has already translated several books of Indonesian poetry, and a novel, "And the War Was Over," by Ismail Marahim. His prize, awarded for works from countries where writing is rarely translated.

Translators often remark on the difficulty of rendering the complex and sometimes treacher- ous language patterns and meanings faithfully, without losing a reader's interest. "The classical literary forms of Indonesia are orally based and

very repetitive," McGlynn said. "Through slight repetitions you eventually get to the point. This is also true in conversation. They will sometimes say something again and again." To translate this style honestly, he says, is to put great demands on a reader's patience.

Indonesian literature also exists within polit- ical limitations. McGlynn figures that there are about 100 writers who either cannot be pub- lished or must write under pseudonyms. Best known among this twilight literary group is Pramoojya Ananta Toer, a nationalist novelist and short-story writer who is idolized by young Indonesians, although he remains in seclusion and his books are no longer printed or sold here. Like many Indonesians in trouble, he has never chosen exile. Will Pramoojya be part of the Year of Indonesia, perhaps as a lecturer or an adviser?

MOCHTAR LUBIS, who is working to translate the literature of the develop- ing world into Indonesian, believes that a wave of social protest writing, painting and poetry is about to wash over Indonesia. The poet Rendra balances on the edge of the govern- ment's tolerance — sometimes allowed to per- form, sometimes not. Public readings of his poems of protest draw large crowds. Will the

Year of Indonesia reflect the importance of spoken poetry in these islands by finding a rostrum for him?

Lubis is critical of government intervention in the arts, and particularly angry, at the moment, that bureaucrats have been given the right to choose the artists and writers who will represent the country abroad.

"The sense of social injustice in society is growing," Lubis said. Without translations, many foreign readers may never know of the rumbling going on in Southeast Asia's largest nation.

Two years ago, McGlynn published privately a collection of works by the contemporary poet Sapardi Djoko Damono called "Water Color Poems." In one of them, titled "Meditation," Sapardi said this:

Do not disturb: I, the warrior hermit, am meditating in a cave, an egg or a word — is there in fact a difference? And at some point in time when roots have encircled me and I, a seed, have found meaning — will you, my friend, have the courage to approach?

Save 40%

or more off your newsstand price when you subscribe for 12 months to the International Herald Tribune.

The longer you subscribe the more you save.

Country/Currency	12 months + 52 ISSUES	% SAVINGS	6 months + 26 ISSUES	% SAVINGS	3 months + 13 ISSUES	% SAVINGS
Austria A.Sch.	4,900	39	2,700	33	1,500	25
Belgium B.Fr.	11,500	37	6,300	31	3,400	25
Denmark D.Kr.	2,700	33	1,500	25	830	17
Finland F.M.	1,830	41	1,000	35	550	29
France F.F.	1,600	41	880	36	480	30
Germany* D.M.	600	39	330	33	182	26
Gr. Britain £	135	38	74	32	41	25
Ireland Ir.	25,000	47	14,000	41	7,700	35
Italy Lire	400,000	39	220,000	33	121,000	26
Luxembourg L.Fr.	11,500	37	6,300	31	3,400	25
Netherlands Fl.	660	40	365	33	200	27
Norway (air) N.Kr.	2,000	39	1,100	33	600	27
— (hd. del.) N.Kr.	2,500	24	1,400	15	700	15
Portugal Esc.	26,000	51	14,300	46	7,900	40
Spain (air) Ptas.	31,000	41	17,000	36	9,400	29
— (hd. del.) Ptas.	45,240	—	22,620	—	11,310	—
Sweden (air) S.Kr.	2,000	39	1,100	33	600	27
— (hd. del.) S.Kr.	2,500	24	1,400	15	700	15
Switzerland S.Fr.	510	44	280	38	154	32
Rest of Europe, N. Africa, former Fr. Africa, Middle East \$	470	Varies by country	260	Varies by country	145	Varies by country
Rest of Africa, Gulf States, Asia \$	620	Varies by country	340	Varies by country	190	Varies by country

*In Germany, hand delivery is available in major cities on publication date. For details, please check here and fill in your address below. **At these rates, you can get early morning hand delivery in the following cities: Oslo, Stavanger, Stockholm, Göteborg and Mainz. Other valid through December 31, 1988 for new subscribers only.

INTERNATIONAL Herald Tribune

To: Subscription Manager, International Herald Tribune, 181, Ave. Charles-de-Gaulle, 92521 Neuilly Cedex, France. Tel: (1) 46 37 93 61. Tlx: 612832. Please check the subscription term you desire:

- 52 extra issues with a 12-month subscription (364 issues in all)
- 26 extra issues with a 6-month subscription (182 issues in all)
- 13 extra issues with a 3-month subscription (91 issues in all)
- My check is enclosed.
- Please charge to my credit card account.
- Access Amex Diners Visa Eurocard MasterCard

Card account number _____
 Card expiry date _____
 Name _____
 Address _____
 City _____ Country _____

QUICK SERVICE: Delivery will begin within seven days of receipt of your order.

Thursday's NYSE Closing

Tables include the nationwide prices up to the closing on Wall Street and do not reflect floor elsewhere.

Table listing 12-month high/low, stock names, and closing prices for various companies and sectors.

Table listing 12-month high/low, stock names, and closing prices for various companies and sectors.

Table listing 12-month high/low, stock names, and closing prices for various companies and sectors.

Table listing 12-month high/low, stock names, and closing prices for various companies and sectors.

Table listing 12-month high/low, stock names, and closing prices for various companies and sectors.

Table listing 12-month high/low, stock names, and closing prices for various companies and sectors.

Table listing 12-month high/low, stock names, and closing prices for various companies and sectors.

Table listing 12-month high/low, stock names, and closing prices for various companies and sectors.

Table listing 12-month high/low, stock names, and closing prices for various companies and sectors.

Table listing 12-month high/low, stock names, and closing prices for various companies and sectors.

U.S. Futures

Via The Associated Press

Table listing U.S. futures contracts for various commodities like wheat, corn, soybeans, and oil.

Table listing U.S. futures contracts for various commodities like wheat, corn, soybeans, and oil.

Table listing U.S. futures contracts for various commodities like wheat, corn, soybeans, and oil.

Table listing U.S. futures contracts for various commodities like wheat, corn, soybeans, and oil.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

Table listing 10-year Treasury bill and other government securities.

NYSE to End 'Collar'

NEW YORK — The New York Stock Exchange is expected to soon phase out a rule that represented one of its major efforts to curb market volatility in the aftermath of October's crash.

Experts See Good Soviet Grain Crop

MOSCOW — Foreign grain analysts said they expected a good harvest in the Soviet Union this year even as consumers complained about the quality of bread and the scarcity of meat.

Paris Commodities

Table listing Paris commodity prices for various goods like sugar, coffee, and cotton.

London Metals

Table listing London metal prices for various commodities like aluminum and copper.

Spot Commodities

Table listing spot commodity prices for various goods like oil, grain, and metals.

Company Results

Table listing quarterly and annual financial results for various companies.

AMEX High-Lows

Table listing daily high and low prices for various stocks on the AMEX.

NYSE High-Lows

Table listing daily high and low prices for various stocks on the NYSE.

S&P 100 Index Options

Table listing S&P 100 index option prices and movements.

Dividends

Table listing dividend payments for various companies.

DM Futures Options

Table listing DM futures option prices and movements.

Vertical advertisements on the right edge of the page, including Fuji Bank, Yamaha, and other financial services.

INTERNATIONAL REAL ESTATE MARKETPLACE

REAL ESTATE INVESTMENTS
OWNER SELLING due to address...

REAL ESTATE FOR SALE
CYPRUS - OWN YOUR OWN HOME...

REAL ESTATE FOR SALE
FRENCH PROVINCES
NORMANDY, VALLEY DE LA ROSE...

REAL ESTATE FOR SALE
PORTUGAL
1 HOUR FROM LISBOA, large 18th century...

REAL ESTATE FOR SALE
FRENCH PROVINCES
12 KM DEARVILLE, owner sells...

REAL ESTATE FOR SALE
GREAT BRITAIN
MAGNIFICENT FAMILY house newly...

REAL ESTATE FOR SALE
ITALY
ST MARCE - VAL D'AOSTE
Belle maison dans village charmant...

REAL ESTATE FOR SALE
SWITZERLAND
APARTMENT, BASE AREA, Escop...

REAL ESTATE FOR SALE
USA RESIDENTIAL
CAPE COD, WOODS HOLE MASS...

REAL ESTATE FOR SALE
NEW YORK STATE
Mountain Top, Section 116, unspoiled...

REAL ESTATE FOR SALE
NEW YORK STATE
Bright 2 bedroom 2 1/2 bath apartment...

REAL ESTATE FOR SALE
MANHATTAN-TREBECA
1700 sq. ft. open duplex over top...

REAL ESTATE SERVICES
INTERNATIONAL RELOCATION
Expand your real estate reach...

REAL ESTATE SERVICES
NICE
PENTHOUSE APARTMENT IN RESTORED CHATEAU...

REAL ESTATE SERVICES
AIX EN PROVENCE
To make your choice on an estate with...

REAL ESTATE SERVICES
CANINE CALIFORNIA
Luxurious 2 1/2 story apartment with...

REAL ESTATE SERVICES
GREAT BRITAIN
FIND CONTENTMENT FAST across your...

REAL ESTATE SERVICES
GREAT BRITAIN
MAGNIFICENT 18th century, 4 bedroom...

REAL ESTATE SERVICES
GREAT BRITAIN
LONDON FOR SALE: New 2 bedroom...

REAL ESTATE SERVICES
GREAT BRITAIN
DREAR VILLA, 500 sqm. Prestigious...

REAL ESTATE SERVICES
MONACO
MAGNIFICENT VILLA (750 sqm.)...

REAL ESTATE SERVICES
MONACO
AVE BOSQUET
Lovely 1900 building, 5th floor...

REAL ESTATE SERVICES
MONACO
AVE FOCH, modern building, magnificent...

REAL ESTATE SERVICES
MONACO
BOULEVARD ST GERMAIN
Prestigious residence in 18th century...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

REAL ESTATE SERVICES
FRANCE
COTE D'AZUR, CAP D'AIL
1 km from MONTE CARLO...

Belgium
LUXURY VILLA
SCHILDE HOF TER LINDEN (Antwerp)
3,447 m² entry with cloakroom + w.c., living + dining with open fireplace...

Spain
SOTHEBY'S INTERNATIONAL REALTY
Beachfront Villa 'La Perza'
Marbella, Spain
Beautiful 300 sq.m. Andalusian waterfront villa...

Spain
SOTHEBY'S INTERNATIONAL REALTY
Villa Monte Verde, Gran Canaria, Canary Islands
Lovely Spanish style 5-level residence on a 12,000 sq.m. plateau...

Spain
SOTHEBY'S INTERNATIONAL REALTY
Waterfront Villa, Formentor, Mallorca, Spain
A marvellous 6,000 sq.m. freehold estate with perfect swimming and excellent anchorage...

Spain
SOTHEBY'S INTERNATIONAL REALTY
Villa Palmyra, Royal Heights, Marbella, Spain
Superbly located villa on Royal Heights, Marbella's prime residential area...

Spain
SOTHEBY'S INTERNATIONAL REALTY
Spacious Madrid House
Located in Alfonso XIII on 1,150 sq.m. of land, construction on 500 sq.m. House on two floors...

Spain
SOTHEBY'S INTERNATIONAL REALTY
Large House, Somosaguas, Madrid
Located in Somosaguas Urbanisation, 3000 sq.m. of land, 840 sq.m. of construction...

United Kingdom
LIVING PERFECTION
The finest new apartments in the country.
Heath Park Gardens
TEMPLEWOOD AVENUE, HAMPTSTEAD, LONDON NW3

U.S.A.
HOUSTON, TEXAS, U.S.A.
48+ Acres, Westheimer, (19.43 Hectares), (2,100,000 sq. ft.), (194,500 sq. meters), Prime Commercial Tract

PARIS
South of France Provence
Exclusive properties for sale in the beautiful 'VAR OUEST'

SPAIN
MADRID
ALMAGRO: To Let: Totally refurbished, 2 dressing rooms, 2 bathrooms...

REMOVAL SERVICES
MOVING
Full and part loads to and from France, Italy, Spain and Switzerland. 18 years experience in the market.

U.S.A.
AUCTION
JULY 26, 1988
7 UNIQUE MANHATTAN, N.Y. PROPERTIES: Park Ave. Elevator town house, 2 Washington Heights apartment houses...

PARIS
NEAR AVENUE FOCH
400+ acre, 7-acre lake recently dredged, scenic rolling hills, oak trees...

FLORIDA GULF PROPERTIES
At the edge of white sand beaches on Saracoca Bay and overlooking the velvet greens of coconut palm groves...

INTERNATIONAL REAL ESTATE MARKETPLACE
Appears every FRIDAY
To place an advertisement contact our office in your country (listed in Classified Section):

Real Estate Listings by Country:
ITALY: TUSCANY, CENTRE OF CORTONA...
FRANCE: TUSCANY, MONTICATE AREA...
MONACO: MAGNIFICENT VILLA (750 sqm)...
MONT CARLO: Principality of Monaco...
INTERMEDIA: Exclusive sale agent...
PARIS & SUBURBS: ST GERMAIN EN LAYE...
SOUTH CAROLINA: NITWITE BEACH...
3-STORY TOWNHOUSE: Bayside in great section of Ft. Lauderdale...
NORWICH, CONNECTICUT: 1 hour from New York City...
SOUTH AFRICA: BRYANSTON 705-1408...
LATIN AMERICA: Bogota 256-9977...
MIDDLE EAST: Amman 256-1100...
EUROPE: Amsterdam 26-26-15...
NORTH AMERICA: Chicago (312) 446-8764...
NEW ZEALAND: Auckland 775-1232

Business Opportunities:
Braniff to...
France Gran...
Portuguese...
SOTHEBY'S INTERNATIONAL REAL ESTATE...
REAL ESTATE FOR SALE...
TUPACA...
For More Real Estate See Page 13

BUSINESS ROUNDUP

Braniff to Buy 12 Fokker Airliners

AMSTERDAM — Fokker NV announced Thursday that a U.S. airline, Braniff Inc., had ordered 12 Fokker-100 aircraft at an estimated price of 660 million guilders (\$321 million). The planes will be purchased from the Irish leasing company, GPA Fokker-100 Ltd.

There are 84 firm orders and 26 options for the Fokker-50. Mr. Mol said he expected GPA Fokker to convert 12 of its options into orders to replace the planes sold to Braniff.

BaE Considers Concessions on Rover Purchase

LONDON — British Aerospace PLC indicated Thursday that it may offer concessions to meet European Community objections to a takeover of Britain's state-controlled car maker Rover Group PLC.

Redland PLC to Sell Stake in British Fuels for £70 Million

LONDON — Redland PLC announced Thursday that it had agreed in principle to sell its 55 percent holding in British Fuels Ltd. for cash to a new consortium to be organized by Kleinwort Benson Ltd.

to finance capital spending in its core building materials businesses. The price for British Fuels will be met by borrowing about £95 million, with the remainder in equity financing.

France Grants Controversial Deduction to Rhone-Poulenc

PARIS — The French government authorized on Thursday state-owned Rhone-Poulenc SA to take a controversial tax deduction that would reduce its tax bill by about 1.3 billion francs (\$211.9 million) over the coming 15 years.

What the company did need approval for was the tax relief. This is a moot question since the company is deducting from its taxes money to repay the bonds.

The catch is that the paper is perpetual in name only. After 15 years, the point at which Rhone-Poulenc ceases to pay interest on the notes, investors are to be reimbursed.

JOBs: British Export Industries Are Feeling the Pressure of the Skills Gap

(Continued from first finance page) increase the number of workers in the next 90 days. "This planned increase is not based on unique, seasonal demand but rather reflects a longer-term trend," he said.

John Banham, said: "West Germany remains a formidable competitor, reaping the rewards of decades of investment in education, training, technology and the infrastructure."



'I don't think our college system is bent toward generating engineers. We have to reverse that trend.'

Portuguese Bank, Brewery to be Privatized

LISBON — Portugal on Thursday named a leading bank and a big brewery as the first public companies that will be partly sold off under its privatization program.

These state companies have cost the nation \$15 billion in total lost revenue over the past 14 years, and such losses cannot continue," he recently said.

Bosch Earnings Doubled in '87

STUTTGART — Bosch GmbH, the West German electrical company, said on Thursday that its consolidated profit nearly doubled last year due to the sale of a large stake in Borg-Warner Corp. of the United States.

INTERNATIONAL REAL ESTATE MARKETPLACE

Real estate listings categorized by region: WEST INDIES (JAMAICA), GREAT BRITAIN (MAYFAIR, CENTRAL LONDON), ITALY (ROMAN VILLA, MONTE CARLO), PARIS AREA FURNISHED (LES HALLES, PLACE FUSTBERG), SPAIN (SOTOGRADE), SWITZERLAND (LUXURY APARTMENT), USA (NEW YORK CITY), MANHATTAN, REAL ESTATE WANTED/EXCHANGE.

NOTICE OF PURCHASE BOWATER INDUSTRIES PLC

8 1/2% Bonds due 15th May 1992. NOTICE IS HEREBY GIVEN to bondholders that US\$6,000,000 nominal amount of the above issue was purchased in the market in the period prior to 15th May 1988 and applied in respect of the eighth mandatory redemption instalment payable on that date.

ESORTS & GUIDES INTERNATIONAL CLASSIFIED

ESORTS & GUIDES (Continued from Back Page). INTERNATIONAL SERVICE: Head office in New York 330 W 56 St, NYC 10019 US. 212-765-7896. 212-765-7754. LONDON: ESCORT SERVICE in KENSINGTON CHURCH ST, W8. LONDON: ESCORT SERVICE in KENSINGTON CHURCH ST, W8. LONDON: ESCORT SERVICE in KENSINGTON CHURCH ST, W8.

Thursday's AMEX Closing

Tables include the nationwide prices up to the closing on Wall Street and do not reflect late trades elsewhere.

Table with columns: 12 Month High/Low, Div. Yld. PE, 52 Week High/Low, Close, Change. Lists various stocks like AIG, AIGG, AIGI, etc.

Table with columns: 12 Month High/Low, Div. Yld. PE, 52 Week High/Low, Close, Change. Lists various stocks like AIG, AIGG, AIGI, etc.

Table with columns: 12 Month High/Low, Div. Yld. PE, 52 Week High/Low, Close, Change. Lists various stocks like AIG, AIGG, AIGI, etc.

Table with columns: 12 Month High/Low, Div. Yld. PE, 52 Week High/Low, Close, Change. Lists various stocks like AIG, AIGG, AIGI, etc.

Table with columns: 12 Month High/Low, Div. Yld. PE, 52 Week High/Low, Close, Change. Lists various stocks like AIG, AIGG, AIGI, etc.

Table with columns: 12 Month High/Low, Div. Yld. PE, 52 Week High/Low, Close, Change. Lists various stocks like AIG, AIGG, AIGI, etc.

INTERNATIONAL FUNDS (Quotations by Funds Listed) 7th July 1988

Net asset value quotations are supplied by the Funds listed with the exception of some quotes based on issue price.

Large table listing various international funds with columns for fund name, currency, and other details.

Other Funds

Table listing other funds with columns for fund name, currency, and other details.

Other Funds

Table listing other funds with columns for fund name, currency, and other details.

Other Funds

Table listing other funds with columns for fund name, currency, and other details.

AS - Australian Dollars; BF - Belgian Francs; C\$ - Canadian Dollars; DM - Deutsche Mark; ECU - European Currency Unit; FF - French Franc; G\$ - Guinean Guinean Franc; HK\$ - Hong Kong Dollar; L\$ - Liberian Dollar; M\$ - Maltese Lira; N\$ - New Zealand Dollar; P\$ - Philippine Peso; S\$ - Singapore Dollar; T\$ - Thai Baht; Y\$ - Yugoslav Dinar; Z\$ - Zimbabwe Dollar.

Floating-Rate Notes

Table listing floating rate notes with columns for currency, rate, and other details.

Dollars

Table listing dollar-denominated notes with columns for currency, rate, and other details.

Pounds Sterling

Table listing pound sterling-denominated notes with columns for currency, rate, and other details.

Vertical advertisements on the right side of the page, including 'Dollar Edge', 'Thursday's OTC Prices', and 'Deutsche Marks'.

CURRENCY MARKETS

Dollar Edges Up in Light Trading

NEW YORK — The dollar rose slightly against several major currencies on Thursday in light trading as the West German central bank continued to try to drive down the U.S. currency.

London Dollar Rates

Table with columns: Currency, Bid, Ask. Includes Deutsche mark, Swiss franc, Japanese yen, etc.

The West German central bank stepping in to support the mark.

But earlier in the session, rumors about where the governments of the United States and other leading industrial nations stand on currency rates set the dollar bouncing.

French Rate Cut Pending

PARIS — Pierre Berégovoy, the French finance minister, said a cut in French interest rates will not come immediately but should not be delayed too long.

View From Tokyo: Dollar Still Weak

Drop Against Yen Speeded by Current Account Figures

TOKYO — The long-term outlook for the dollar remains bearish, a survey of 13 top foreign and Japanese economists in Tokyo shows.

The 1988 U.S. merchandise trade deficit ran from \$130 billion to \$150 billion after a deficit of \$171.2 billion in 1987.

PACT: Japan and Germany Divided Over Worldwide Policy on Dollar

(Continued from Page 1) The dollar has been so unusual that it has even led to speculation in the markets that Treasury Secretary James A. Baker 3d, a close ally of Vice President George Bush, and the Japanese finance minister, Kiichi Miyazawa, have reached a private agreement on the dollar.

IMPACT: Insurers' Cost Is Heavy

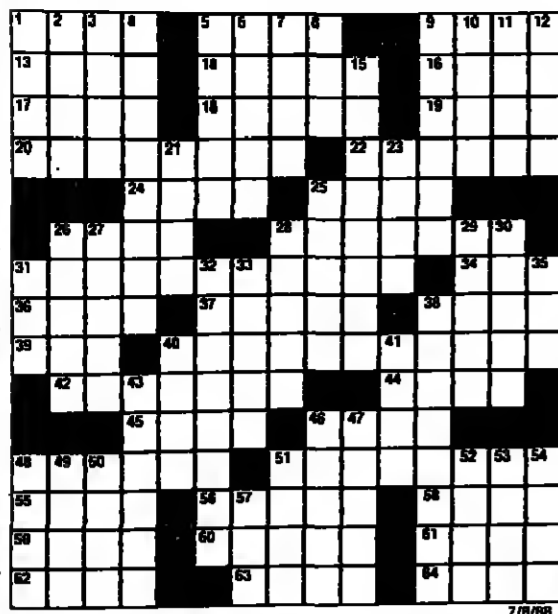
(Continued from first finance page) closing of the oil fields. Occidental closed \$26.25, down 62.5 cents from Wednesday's close.

Thursday's OTC Prices. NASDAQ prices as of 4 p.m. New York time. Includes a list of various stocks and their prices.

RS AGO. No Open Doors. Advertisement for RS AGO with various text and graphics.

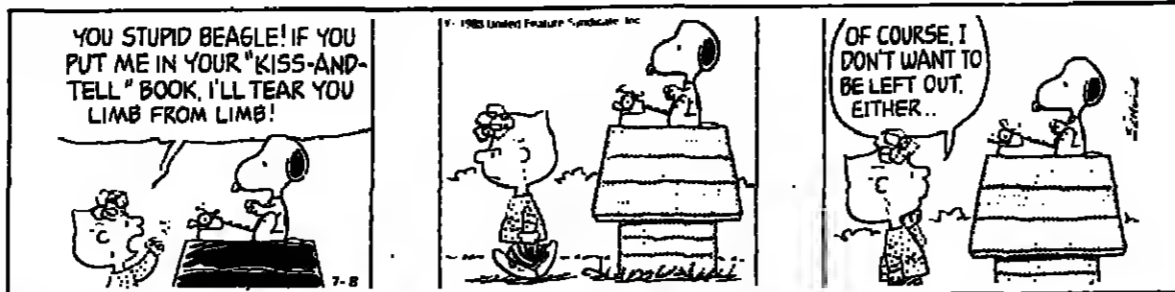
Main financial table with multiple columns: 12 Month High Low Stock, Div. Yld., Sales in Millions, High Low 4 P.M. CHX, etc. Lists numerous stocks and their performance metrics.

Continuation of the financial table from the previous block, listing more stocks and their data.



ACROSS
1 Yodeler's
5 Kerspanj
9 Listen to
13 Stronghold
14 Scribble
16 Agave plant
17 Conceit
18 Emulate Red
19 Style
20 Raconteur
21 Bedew
22 Bound
25 Oscar in
26 Dubler or Duhr
28 Battle site:
31 Raconteur
32 Expert
36 Exclamation
37 Nasty to
38 Give a traffic
39 Hippie's home
40 Raconteur
42 Appointment
44 For fear that
45 What sentries

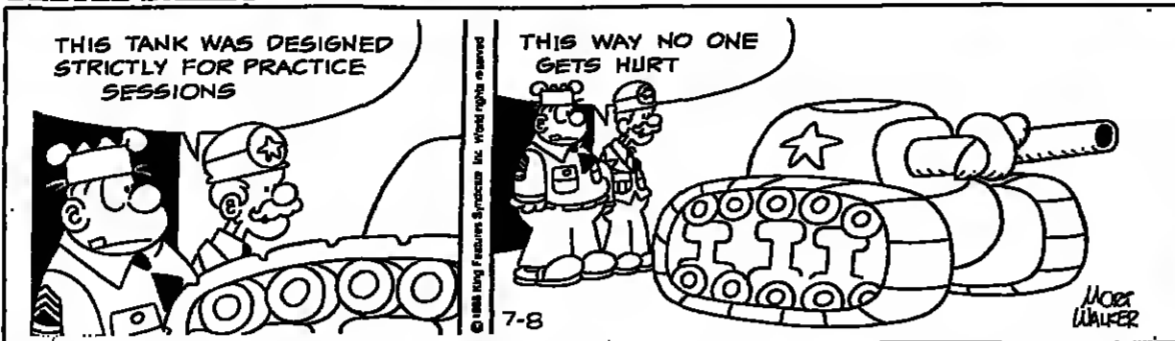
PEANUTS



BLONDIE



BEEBLE BAILEY



ANDY CAPP



WIZARD OF ID



REX MORGAN



GARFIELD



DENNIS THE MENACE



JUMBLE

Jumble word game with a grid and instructions.

WEATHER

Weather forecast table for Europe, Asia, Africa, Latin America, North America, Middle East, and Oceania.

World Stock Markets table showing closing prices in local currencies for various countries and regions.

BOOKS

THE CAVALRY MAID: The Memoirs of a Woman Soldier of 1812
By Nadezhda Durova. Translated from the Russian by John Mersereau Jr. and David Lapeza. 222 pages. \$20. Ardis Publishers, 2901 Heatherway, Ann Arbor, Mich. 48104.

THE CAVALRY MAIDEN: Journals of a Russian Officer in the Napoleonic Wars
By Nadezhda Durova. Translated from the Russian by Mary Fleming Zirin. 242 pages. \$25. Indiana University Press, 10th and Morton Streets, Bloomington, Ind. 47405.

Reviewed by Jane E. Good
In 1806, a young Russian woman named Nadezhda Durova cropped her hair, donned Cossack clothes, and enlisted in a cavalry regiment under the name of Alexander Sokolov.

Both sides were vulnerable. The bidding:
West Pass North Pass South Pass
East Pass 1-4 Pass 2-3 Pass 3-0 Pass
Deal Pass Pass 3-0 Pass 3-0

Call us for Books of American Publishers.
1-203-966-5470
1-800-255-2665

BRIDGE

By Alan Truscott
THE Moroccan tournament in Casablanca and last week attracted some of the best players from three continents.

South was stranded in the dummy, and could only score one more trump, and the heart ace: down four, for a penalty of 1100. That was a gain of 144 points for the Shafiq team.

Both sides were vulnerable. The bidding:
West Pass North Pass South Pass
East Pass 1-4 Pass 2-3 Pass 3-0 Pass
Deal Pass Pass 3-0 Pass 3-0

meat army boots. Durova was happy with her life. During Russia's campaigns against Napoleon in the summer of 1807 she endured night marches, forages at dawn into villages in search of food and drink, sentry duty in the midday heat and cavalry charges into enemy fire.

Call us for Books of American Publishers.
1-203-966-5470
1-800-255-2665
FREE monthly new title form available—the perfect way to keep up with the latest U.S. books.

Formal, Viola, Scoreboard, Golf, Cycling, and other sports-related advertisements and information.

SPORTS

In Formula One Racing, 1988 Is Year of the McLaren Dream Team

By Stewart McBride

PARIS — Like Babe Ruth's post-war New York Yankees, the 1980 U.S. Olympic hockey team or the Brazilian soccer team in Pele's days, this year's Formula One McLaren team seems destined to go down in sports history as one of the great teams of the century.

team manager, Ron Dennis, has been deceivingly elementary. Take a revolutionary three-shaft gear box and the MP4/4, Formula One's most aerodynamic chassis, designed by two McLaren engineers, Steve Nichols



Ayrton Senna

of the United States and Gordon Murray of South Africa: power it with the RA-168E, Honda's code name for its latest turbocharged V-6, the most advanced engine in motor racing; then re-

cruit a major sponsor like Marlboro to pay the multimillion-dollar salaries of two of the best Formula One drivers in the world.

The personalities and driving styles of Prost and Senna, McLaren's "frères ennemis," are worlds apart. Prost, 33, the son of an Auvergnat furniture maker, dropped out of high school to race karts and is now the leading overall driver in Formula One racing.

Prost, nicknamed "the professor," is cool, analytical and elegantly smooth on the track. Senna intimidates his opponents with speed and raw bravery.

As Senna ascends the Formula One ladder, Prost is reaching the peak of a remarkable career, in which he has won more Grand Prix races and scored more championship points than any driver in Formula One history.

Of the 128 Grand Prix races he has entered, Prost has won 32, or one in four. No one, however, not even Prost, can catch Ayrton Senna in pre-race qualifying trials. This year, he has taken the pole position on the starting grid in six of the seven races, equalling the long-standing record for consecutive pole starts shared by Stirling Moss and Niki Lauda. Senna repeatedly has bettered Prost's qualifying lap times by more than a second — the time in which a Formula One

car can cover about 100 meters (110 yards). For Prost, his clash with Senna is reminiscent of his rivalry with Lauda, his Austrian teammate four years ago when together they won 12 of 16 races for McLaren.

"When I arrived in '84, Niki was the old master and I was the young guy," Prost said recently.

Prost beat Lauda in qualifying times 15 times that year, often by more than a second and a half. He also led Grand Prix races for 345 laps, more than double the Austrian's 168.

The Frenchman won seven races to Lauda's five. In sheer speed, Prost was clearly superior, yet he lost the world championship by a half point to Lauda's wisdom, experience and consistency.

This year, the tables are turned. Prost, now more prudent, has an impatient and hungry Senna nipping at his heels.

"Ayrton takes too many risks," Prost said earlier in the season, refusing to play the Brazilian's dangerous game. "Frankly, at this stage in my career, I'm not going to take my car as close to the edge as Senna is willing to do."

place finishes, the way Nelson Piquet squeaked by his Williams teammate Nigel Mansell last year.

In Formula One racing, first place is worth nine points, second is worth six, third is worth four, fourth is worth three, fifth is worth two and the sixth-place finisher gets one point.

To beat Senna this year Prost must win at least half of the remaining Grand Prix races. "Now I must accept certain risks that I wasn't ready to take at the beginning of the season," said Prost after his Le Castellet victory.

With the North American circuits, which many consider more dangerous, out of the way, Prost relishes attacking the summer series of ultra-fast, but safer, European circuits, which began at Le Castellet.

At Le Castellet, the Frenchman felt at home, capturing the pole position for the first time since the Monaco race in 1986 and then leading the field from the green light.

When Prost pulled into the pits on lap 36 for fresh tires, he lost four seconds and surrendered the lead to Senna. But he then accelerated back onto the track and stalked Senna for 25 laps before making his move.

having problems getting into second, fourth and fifth gears.

Entering the Beausset double right-handers, Prost noticed Senna hesitate for a split-second. The Frenchman out-braked his teammate and zipped into the

seconds but turned the tide in the race and may have shifted the momentum of the entire season.

"If Ayrton had won his third consecutive race here, after Canada and Detroit, it would have tremendously boosted his confidence for the second half of the season," said Prost.

Win or lose, Prost acknowledges that this season has been neither his most difficult nor his most enjoyable. He attributes this to both the lack of competition from other teams and the somber, non-sensational attitude adopted this year by the McLaren team.

"We've become a machine for winning and there is little room now for fun or joking around," said Prost, who is celebrated for his wit and antics. He attributes McLaren's "strictly business" countenance to the obsessive competitiveness of both Senna and the Honda engineers.

Speculation that Prost might leave McLaren has been tossed about in the current mid-season musical chairs played by Formula One teams and drivers with expiring contracts.

On Tuesday, Mansell decided to leave Williams next year for Ferrari. The latest speculation is that Gerhard Berger is to quit Ferrari to join McLaren and that Prost would then leave McLaren for Williams, where his French compatriots at Elf and Renault are supplying the British-based team with its fuel and V-10 normally aspirated engine next year.



Alain Prost

inside lane. Prost left a fuming Senna in the outside lane, trapped in the aerodynamic backwash of Pierluigi Martini's sluggish Minardi.

Prost's maneuver lasted all of seven

minutes. Prost left a fuming Senna in the outside lane, trapped in the aerodynamic backwash of Pierluigi Martini's sluggish Minardi. Prost's maneuver lasted all of seven

Viola, Twins' 'Mr. Inside,' 3-Hits Red Sox

Compiled by Our Staff From Dispatches

MINNEAPOLIS — Just call Frank Viola the Minnesota Twins' "Mr. Inside."

Viola, a pitched a three-hitter Wednesday night to beat Boston 8-3 for his American League-leading 14th victory and a continuation of his Metrodome mastery.

"I can't explain it," Tom Kelly, the Twins manager, said of Viola's success indoors. "He's pitched well the last couple of years, and a little bit better yet this year. Maybe it's confidence. I don't know. Or may-

be playing in the World Series and the playoffs is a factor."

Viola, in citing Greg Maddux of the Chicago Cubs for the major-league lead in victories, became the

earliest 14-game winner in Twins history. The left-hander reached the 14-victory mark last season on Aug. 16.

The victory was Viola's third straight complete game victory over Boston this season and fourth-inning homer by Dwight Evans is the only run scored by the Red Sox against him this season.

"I'm not taking anything for granted," Viola said. "Boston, when I looked up the stats before this season, just hammered me. This year it seems like I've had good stuff on the days I've faced them and we've been able to get ahead of them. The guys have made it easy for me."

The Twins backed Viola with 11 hits, led by Kirby Puckett's four hits and two runs hitted in.

Indians & Athletics 6: In Cleveland, Mel Hall hit an inside-the-park homer with two on to cap a four-run seventh inning as the Indians overcame a five-run deficit to beat Oakland.

Tigers 7, Mariners 6: In Detroit, Luis Salazar singled home Matt Nokes from third base with two out in the bottom of the ninth to cap a two-run rally, sealing the Tigers' comeback against Seattle.

Rangers 4, Yankees 2: In Arlington, Texas, Pete Incafiglia, in his first game after missing nine because of a back injury, hit a solo home run tripled and made a key defensive play as the Rangers beat New York. The Yankees stranded 14 runners.

Angels 5, Blue Jays 4: In Toronto, Chili Davis hit his second homer of the game with two out in the 10th inning to lift California. Davis, who had four hits, got both homers off reliever David Wells.

White Sox 4, Orioles 1: In Chicago, Rookie Jack McDowell allowed only four hits in 8 1/2 innings for the White Sox, but lost a shot at his first major-league shutout when Baltimore's Fred Lynn homered with one out in the ninth.

Brewers 4, Royals 2: In Kansas City, Missouri, Darryl Hamilton scored the go-ahead run on a passed ball in the eighth inning. Robin Yount tripled home Paul Molitor with the Brewers' second run of the eighth, but the Royals lost their third straight game.

Mets 5, Reds 4: In the National League, in New York, Randy Myers preserved the victory for New York after he relieved a struggling Ron Darling. Darryl Strawberry, the National League home run leader with 21, hit a two-run shot for the Mets in the first inning.

Giants 2, Cubs 0: In San Francisco, Rick Reuschel scattered six hits over eight innings and Donnell Nixon drove home the winning run with a suicide squeeze to lead the Giants. Reuschel walked none and struck out four. Jose Uribe doubled and scored on two sacrifice bunts as the Giants shut out the Cubs for the second straight game.

Braves 3, Phillies 2: In Atlanta, Ken Oberkfell singled to tie the game and hit a two-run homer in the eighth to boost Atlanta. It was the third straight victory for the Braves and their first sweep of a three-game series this year. The loss was the fourth straight for the Phillies.

Expos 4, Astros 2: In Houston, Rex Haulder drove in the winning run with a fifth-inning single and Pasquel Perez pitched five-hit ball over eight innings, leading Montreal over Houston.

Dodgers 7, Cardinals 3: In Los Angeles, Franklin Stubbs capped a seven-run eighth inning with a tiebreaking grand slam, lifting the Dodgers.

SCOREBOARD

BASEBALL

1988 All-Star Teams

Results of all balloting for the National League and American League teams for the All-Star Game, to be played July 12 in the Astrodome (names in bold face are those of the starting players):

Table of National League and American League All-Star team selections including Catcher, First Base, Second Base, Shortstop, Outfield, Infield, and Pitcher positions with player names and team abbreviations.

Wednesday's Major League Line Scores

Table of Major League line scores for Wednesday, July 7, listing teams, scores, and key statistics.

Major League Standings

Table of Major League Standings for American League and National League, including Eastern and Western divisions.

Smith Tops All-Stars For 2d Straight Year

United Press International

NEW YORK — Ozzie Smith, the St. Louis shortstop, was the top vote-getter for the second straight season and Oakland outfielder Jose Canseco received the most votes among American League players in the final balloting for the All-Star Game, the commissioner's office announced late Wednesday.

Fans across the country cast 6,146,477 votes, the most since 1984 when 6,333,903 were registered. The 59th All-Star Game is scheduled for Tuesday night in Cincinnati.

Smith, who received 2,106,757 votes, was elected the National League shortstop for the sixth straight year. The eight-time Gold Glove winner is the first player to repeat top vote-getter since Rod Carew (1977-79).

"To get two million votes two years in a row is quite an accomplishment," Smith said. "All I can say is, 'Thank you.' It shows what people think of you."

The National League, to be managed by Whitely Herzog of the St. Louis Cardinals, has dominated the series 37-20-1.

Joining Smith on the NL squad are two New York Mets; catcher Gary Carter, who was elected for an NL record-tying eighth straight season, and outfielder Darryl Strawberry, voted in for his fifth consecutive year. (See Scoreboard)

Tom Kelly of the Minnesota Twins will manage the AL team. Canseco will be joined by two Oakland teammates: first baseman Mark McGwire and catcher Terry Steinbach. All will start for the first time. Two New York Yankees, Dave Winfield and Ricky Henderson, complete the AL outfield.

Herzog and Kelly were to name pitchers and reserves Thursday. Among the National League pitchers likely to be chosen are Chicago's Greg Maddux, Los Angeles' Orel Hershiser, New York's Dwight Gooden and St. Louis' Todd Worrell.

Leading American League pitching candidates are Minnesota's Frank Viola, Boston's Roger Clemens, Oakland's Dennis Eckersley and Minnesota's Jeff Reardon.



Again, Ozzie Smith of St. Louis is on top in the All-Star voting.

Louganis: Looking Beyond the Boards

By Christine Brennan

WASHINGTON — Ron O'Brien did not make Greg Louganis what he is today, but he helped him get there. For 11 years, O'Brien, a short, serious man, has been coaching one of the world's greatest divers. He has watched him slice into the water tens of thousands of times. He is one of the few who really knows why Louganis has never fallen from grace in a sport unforgiving of the slightest error.

"A dancer, I'm not sure if it was Nureyev or Baryshnikov, was quoted as saying, 'Dancing is creating the illusion that you're doing nothing,'" O'Brien said. "That's what Greg does on a diving board. He makes it look effortless."

Men and women lift their eyes to the 10-meter (30-foot) platform and call Louganis the one word that comes to mind: "Beautiful."

Diver Wendy Williams said: "Greg has been gorgeous for years. It's about time GQ got off their heads and put him on the cover." Diver Matt Scoggin: "Greg has such great rhythm on the three-meter board, and such beauty and height." Diver Mark Bradshaw: "There's a little certain look to him esthetically when he goes in the water."

Very soon, Greg Louganis will leave diving to perform on other stages. He is 28, and it is time for him to move on.

But first, he has a couple more gold medals to win. One of the most polite sportsmen around, Louganis will not admit that he is a sure-bet to go to the Seoul Olympics, but most think he is.

And if he does make it, and then wins the three-meter springboard and the 10-meter platform events as he did in Los Angeles in 1984, he will become only the second person in Olympic history to win both diving gold medals in two consecutive Games. (The other was Patricia McCormick, mother of 1984 women's springboard silver medalist Kelly McCormick, in the 1952 and 1956 Olympics.)

Louganis says this will be his last summer of competitive diving. He said the same thing in 1984, but then he was allowed to set up a trust fund and make money while he competed, so he decided to stick around.

This time, though, he means what he says. Louganis sometimes stands on top of the platform and looks toward the horizon before looking at the water. He desperately wants a career as an actor and dancer. He will not wait any longer. Although he has enjoyed diving, he cannot wait for the Olympics to end and for his new life to begin.

"I find myself saying, 'Okay, let's get this diving stuff over,' but Louganis said recently, "Ron O'Brien keeps me directed on my diving, and that's necessary at this

time. I keep telling myself to enjoy my diving — and I still do — but it's only a few more months."

In October, Louganis made his professional dance debut in Indianapolis. He performed jazz and modern routines, and the reviews were mostly good. When he came out for the curtain call, a half-do-

zen friends, including O'Brien and his wife, held up diving judges' cards that they had brought with them. They all gave him 10s.

Louganis has been just about perfect on a diving board for a long time. At the 1976 Olympic Games, at age 16, he won a silver medal, finishing second to three-time Olympic platform champion Klaus Dibiasi of Italy. After the Games, Dibiasi retired and Louganis took over. Had the United States gone to the 1980 Games in Moscow, he almost certainly would have won

medals there. He then won two in the 1984 Games.

He has won nine world championships and 43 U.S. titles. He is the only diver to receive perfect scores of 10 across the board from seven judges on a single dive. Tens are common scores for him, but not for anyone else.

At a recent tuneup meet for the 1988 Olympic trials, Louganis dove poorly — and finished fourth on the platform. After one dive ended with a big splash and scores of 4s and 5s, Louganis walked back to the bench where he sat between dives, looked toward friends Megan Neyer and Jim Bahitt, and laughed.

"I find some things humorous," he said. "I went up there and blew a few dives. I can't afford to do that, but I did it. When people say I'm unbeatable, that's why I disagree. I've always been beatable. I never know how I'm going to dive. There's always that little question mark. Can I do it on this dive? It's fun because you never know until it's over."

Some wonder if Louganis might not be dipping his last year. Last year he placed second in the one-meter, three-meter and 10-meter events at the U.S. indoor nationals. And, every night after he finishes diving, Louganis straps a wrist brace on his left arm because of a bone chip in his wrist. If he continued to dive, he would need surgery.

If Louganis is to be overtaken at the trials or at the Olympics, it probably will be on the platform. "I think it's a possibility," Scoggin said. "It will be difficult because of his innate ability to get high off the board, to find the water, and to do it with beauty and height. But, on the platform, so much emphasis has been placed on the entry. Judges look for the rip entry. Greg has a great entry, but he doesn't have a great rip entry. That's why he might be able to be beaten."

"I look across the pool and see other divers and say, 'God, I wish I could do that,'" Louganis said. "The way some of them get into the water is incredible. There's a different sound."

Louganis nipsicks. This is not a serious problem. And yet he chooses to focus on it for a minute or two in conversation. It is the same way with his acting career. He has been in just one movie, a teeny-bopper movie called "Dirty Laundry," but has read for several parts.

"Film, TV, theater, I'd like to try it all," said Louganis, who has been studying acting for nine years. And there is always dancing.

"I'm realistic about dancing," he said. "I'm starting a little late for a career in that. That's a physical obsession. I'm going to be living one physical obsession, and I don't want another one. Acting is an obsession, but it's more emotional and intellectual."

When people say I'm unbeatable, that's why I disagree. I've always been beatable. I never know how I'm going to dive. There's always that little question mark. Can I do it on this dive? It's fun because you never know until it's over.

Greg Louganis

en friends, including O'Brien and his wife, held up diving judges' cards that they had brought with them. They all gave him 10s.

Louganis has been just about perfect on a diving board for a long time. At the 1976 Olympic Games, at age 16, he won a silver medal, finishing second to three-time Olympic platform champion Klaus Dibiasi of Italy. After the Games, Dibiasi retired and Louganis took over. Had the United States gone to the 1980 Games in Moscow, he almost certainly would have won

medals there. He then won two in the 1984 Games.

He has won nine world championships and 43 U.S. titles. He is the only diver to receive perfect scores of 10 across the board from seven judges on a single dive. Tens are common scores for him, but not for anyone else.

At a recent tuneup meet for the 1988 Olympic trials, Louganis dove poorly — and finished fourth on the platform. After one dive ended with a big splash and scores of 4s and 5s, Louganis walked back to the bench where he sat between dives, looked toward friends Megan Neyer and Jim Bahitt, and laughed.

"I find some things humorous," he said. "I went up there and blew a few dives. I can't afford to do that, but I did it. When people say I'm unbeatable, that's why I disagree. I've always been beatable. I never know how I'm going to dive. There's always that little question mark. Can I do it on this dive? It's fun because you never know until it's over."

Some wonder if Louganis might not be dipping his last year. Last year he placed second in the one-meter, three-meter and 10-meter events at the U.S. indoor nationals. And, every night after he finishes diving, Louganis straps a wrist brace on his left arm because of a bone chip in his wrist. If he continued to dive, he would need surgery.

If Louganis is to be overtaken at the trials or at the Olympics, it probably will be on the platform. "I think it's a possibility," Scoggin said. "It will be difficult because of his innate ability to get high off the board, to find the water, and to do it with beauty and height. But, on the platform, so much emphasis has been placed on the entry. Judges look for the rip entry. Greg has a great entry, but he doesn't have a great rip entry. That's why he might be able to be beaten."

"I look across the pool and see other divers and say, 'God, I wish I could do that,'" Louganis said. "The way some of them get into the water is incredible. There's a different sound."

Louganis nipsicks. This is not a serious problem. And yet he chooses to focus on it for a minute or two in conversation. It is the same way with his acting career. He has been in just one movie, a teeny-bopper movie called "Dirty Laundry," but has read for several parts.

"Film, TV, theater, I'd like to try it all," said Louganis, who has been studying acting for nine years. And there is always dancing.

"I'm realistic about dancing," he said. "I'm starting a little late for a career in that. That's a physical obsession. I'm going to be living one physical obsession, and I don't want another one. Acting is an obsession, but it's more emotional and intellectual."

Like a ballet dancer, creating the illusion that he is doing nothing.

OBSERVER

A Slip of the Quill

By Russell Baker
NEW YORK — Joseph Nohavicka, in a letter to The New York Times, raised a vexing philosophical question in defending the phrase "between you and I" that Shakespeare used in "The Merchant of Venice."

Florida Is Flexing Its Movie Muscle

By Jon Nordheimer

MIAMI — "Ohhh, no! Not now!" Steve Guttenberg moaned as he rose from his seat and looked up, his eyes fixed on a point near a large crystal chandelier hanging from the ceiling over his head.



Don Ameche, Hume Cronyn and Wilford Brinley in Miami, making "Cocoon: The Return."

of Hollywood only by New York and Chicago.
A diversity of natural locales and new urban skylines is part of the lure, as are story lines developed out of the churning demographics and trends in the United States' fastest growing major state, now the fourth largest, with 12 million residents.

PEOPLE

Australian Ballet Wins Audience in Moscow

The Australian Ballet won a rapturous reception and five curtain calls from a packed Moscow theater for the first-ever performance in the Soviet capital of John Cranko's version of Sergei Prokofiev's "Romeo and Juliet."

The humorist Mark Russell makes money talking about the antics of politicians. He doesn't work a regular show as he once did, but he does donate his talent to charity. So he keeps his material up-to-date. Watching the resignation of Attorney General Edwin Meese 34 on television, the comedian added the event to his act: "His resignation statement set a new standard for government service — I am undicted; therefore I succeeded."

The Global News... Edited and Published in Paris... Britain A Huge... Iran's Air Jet Sent... U.S. Sees Signs Red Army May Leave Hungary

INTERNATIONAL CLASSIFIED
MOVING: MOVE Plus THE INTERNATIONAL MOVERS
EMPLOYMENT: DIRECTOR-EUROPEAN SALES, EXECUTIVE POSITIONS AVAILABLE
EMPLOYMENT: SECRETARIAL POSITIONS AVAILABLE
EMPLOYMENT: DOMESTIC POSITIONS WANTED
EMPLOYMENT: VIDEO IN ENGLISH

HOLIDAYS and TRAVEL
LOW COST FLIGHTS: ACCESS VOYAGES
HOLIDAYS & TRAVEL: BED & BREAKFAST, HOTELS CARIBBEAN, HOTELS FRANCE, HOTELS PHILIPPINES, HOTELS SWITZERLAND, HOTELS U.S.A.
HOTELS: HOTEL CADDET ELYSEE, THE BLANDFORD HOTEL, THE DIPLOMAT HOTEL

International Business Message Center
BUSINESS OPPORTUNITIES: AGENT WANTED, BODYGUARDS, FINANCIAL INVESTMENTS, DIAMONDS, OFFSHORE COMPANIES
BUSINESS SERVICES: SCENIC TRAVEL, WORLDWIDE RIGHTS, CONDOMINIUMS, U.S. VIRGIN ISLANDS, TRADE WIND RESORTS, HOLIDAYS & TRAVEL
HOLIDAYS & TRAVEL: SUN LINE CRUISES, GREEK ISLANDS, EGYPT, ISRAEL, TURKEY AND AROUND ITALY

Kiosk
U.S. Sees Signs Red Army May Leave Hungary
WASHINGTON — The United States has indicated that the Soviet Union may be preparing to withdraw its 65,000 troops which it kept in Hungary since crushing the 1956 uprising, a senior U.S. official said on Friday.
Such a move would have in itself both an East-West relations and on the effort by U.S. Secretary of State George Shultz to bring about major reforms in the Communist system of the 16 members of the North Atlantic Treaty Organization have sharp differences about how to deal with the long-stalled issue of negotiating reductions in conventional forces.